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ABSTRACT

This curriculum program is designed to help children better understand the diversity of the multicultural society in which they live. The context is immigration and migration to Toronto, its causes, and the effect it has on the lives of the people who have migrated. Five themes are focused on within this context: the child, the family, the community, work, and migration and the city. Stories, poems, songs, activities, research projects, and photographs which relate to each theme are provided. Questions and/or activities that may be used by teachers to develop student understanding and to stimulate student interest in the program are outlined, and guidelines are provided to help teachers evaluate conceptual, skill, and attitudinal development among students in the program. In addition, resource lists for each section include suggestions for general reading, children's reading, useful directories, bookshops, publishers, resource centers, audiovisual distribution centers, and community centers and programs in Toronto. (EB)

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THE CITY KIDS' TEACHERS' BOOK

developed by
Fran Endicott &
Barb Thomas

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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Curriculum Series No. 38

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Its programs and services include a resource library, a monthly newsletter, work with other community groups, adult education programs, curriculum development and collection, consultation, and referral.

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INTRODUCTION

When we started work on *The City Kids'* book our intentions were rather vague. Because we, the editors, live and work in Toronto, we wished to develop a curriculum unit which would be suitable for the majority of children in Toronto. To do that we had to comprehend the experiences and the reality we wanted to reflect. The focus of the unit emerged only after several workshops, seminars, conferences, and meetings with teachers, principals, consultants, and other school board officials.

Through these contacts we discovered that there was a great deal of acrimonious debate about the need to introduce "multicultural curricula" into Toronto classrooms; but there was very little clarity as to what such curricula should comprise. The Ontario Ministry of Education's *P1J1* Guidelines recognizes the need for children to a) examine and understand the communities in which they live; b) develop positive attitudes towards themselves, their families, and their peers; and c) use relevant materials, in which the children see themselves and their lives reflected. It provides therefore for curricula developed from the specific context of children in any given part of Ontario.

However, when we began examining texts currently in use we found that much of the content mirrored so-called middle-class Anglo-Saxon norms and values. Stories and activities consistently assume that all children live in nuclear family situations, and imply life styles based on a certain abundance of material wealth. Pictures show a father arriving at his suburban home from a professional job (indicated by a briefcase), being greeted by a smiling, unharassed mother, happy children (usually two) and a dog and a cat. Texts refer casually to trips to the cottage, camping trips, toys, cars, and so on. Even for the children of families who do have access to such things, the pictures of bland, unruffled serenity are unrealistic.

It appeared to us that there is a central question to be decided when designing curriculum matrials for a multi-ethnic classroom. Should individual ethnicity be the focus, or should the focus be the fact that most children in our schools (whether immigrant or not) share certain experiences?

Canada, as has been said so often, is a country of immigrants. From its inception as a political entity the people who have come here voluntarily have done so for similar reasons – to escape economic, political, or religious repression (often their coming has been a result of the combination of those factors) and to pursue dreams of opportunity which Canada held out. Canadian governments have traditionally welcomed or refused admission to immigrants on the grounds of what is perceived as Canada's economic need in any given period. Since, historically, Canada's economy has rotated in a boom/bust cycle, immigration into Canada has been correspondingly cyclical.

The most recent wave of immigrants into Canada, in the 1950s and 1960s, came, as usual, at a time of heightened economic activity. Some of these immigrants came, as never before, from the so-called Third World countries, filling the need for labor in the industrial and service sectors. Their countries have experienced (and in some cases still do) unequal relationships with the richer industrialized world of which Canada is a part.

Most recent immigrants are skilled working people, and very often they end up working at our toughest, worst-paid jobs, cut off from established Canadian society by language, and sometimes excluded more visibly by skin color. For this last group, racism is an added component in the difficulties they experience when they come to live here.

Immigrants easily become scapegoats for the economic recession that Canada is experiencing. Despite the government's own research, which indicates that immigrants have stimulated the economy with their skills and purchasing power, these people are cited as the cause of job shortages and inadequate housing, and as a drain on Canada's services.

When working-class immigrants enter a city such as Toronto, the greatest *overt* hostility they encounter is often from working-class Canadians. This is a pattern entrenched in Canadian history: working people competing for the ill-paid jobs and the same inadequate social services are often casualties of the same battle yet separated by language and race.

In the school system all these factors come together. Immigrant children enter a school system which is already providing inadequately for the education of working-class children. The schools, by focussing on the "influx of immigrant children," divert attention from existing problems, and provoke among the working class a backlash which sees new programs as taking away services from their children. Johnny can't read because the school is too busy teaching English to Juan. Since much of the curriculum is irrelevant to children's lives, the chances are great that Johnny couldn't

read before the advent of Juan, and Juan's chances of learning English (or learning at all) are also restricted.

This issue is central to the multicultural debate in our schools. Are immigrant children's problems in school primarily caused by ethnic differences which the schools do not understand, or by the fact that they (the immigrants) belong to poor working-class families? Statistical evidence from the Toronto Board of Education strongly suggests the latter. Two Board surveys[1] found that "socio-economic background was generally a far better prediction of school success than either country of birth or mother tongue."[2]

The survey showed that 42% of Toronto students were to be found in the lowest socio-economic group, and that they had a 20% chance of ending up in a Level 1, 2, or 3 program, whereas the children of parents in the highest occupational group had only a 3% chance of this kind of school placement. Further, the survey showed that those students most likely to end up in special and two-year vocational classes came from groups born outside of Canada and learning English as a second language, and Canadian-born students whose first language is English.

These apparently different groups are linked together by a shared low socio-economic status. The surveys further underline the fact that there is likely to be a higher proportion of children for whom English is a second language in Level 4 programs and vocational classes, because their parents are twice as likely to be in low-income jobs.

For immigrant children, then, "country of birth" and "mother tongue" often combine with "socio-economic background" to hamper their chances for success at school.

The Trefann Mothers' Brief (Trefann Court is a subsidized housing development in Toronto) to the Toronto Board (1970) sums the situation up well:

> What we are increasingly led to think is that the school system – with Opportunity Class as its dead-end division – just isn't set up to be meaningful for our kids. It doesn't relate to the things they know about and care about. It doesn't touch the world as it's experienced by people who don't have much money, who are forced to take society's hard and boring jobs, who are constantly threatened by unemployment, who are harassed by welfare officials or the police. It doesn't understand what it means to be a person with integrity under these circumstances, or where you find life and friendship. So the kids slide away, and turn their minds and their hearts off. And many of those who turn off the most end up in Opportunity Class.

1. "The 1975 Every Student Survey: The Background of Students in Special Education and New Canadian Programs," No. 141, by Janis Gersham (Toronto Board of Education, September 1976); and "1975 Every Student Survey: Program Placement Related to Selected Countries of Birth and Selected Languages," No. 140, by Ramesh A. Deosoran (Toronto Board of Education, August 1976).

2. Summary of the 1975 Every Student Survey, Toronto Board of Education.

In view of the situation we have outlined, we saw the necessity for developing curriculum programs which, while they encourage the development of academic skills, do not do so in a vacuum.

The *City Kids' Book* is one approach to such curriculum programming. In it the students are encouraged to explore their environment – their neighborhoods, relationships with family members, the kinds and conditions of work of the people around them, and the reasons why people must often move. Having come to an understanding of their own situation, children can better develop a sense of responsibility for creating a better environment.

The *City Kids' Book*, we hope, will help children, whatever their ethnic background, to make some sense of their world. It is designed to help them understand some of the larger issues, outside of their immediate experience, which pressure parents and which lie behind the actions of individuals and groups who touch their lives.

I WANT TO KNOW WHY

I want to know how my world
got to be the way it is
I want to know about people
Places
Ideas.
I want to know how things work.
I want to know what causes
what and
How things fit together
Most of all
I want to know
What I can do
Right now
Not when I'm grown
Or rich
Or somewhere else,
But
What can I do NOW
For me
and for our world?

by Cindy Herbert

Many of our concerns were shared by several teachers, and some of those teachers volunteered to work with us, initially as a consulting group, along with people who shared a more general interest in education. In the process of producing the unit, the role of the group rapidly changed to one of deeper involvement than mere consultation. We wanted to use as many Canadian experiences (stories, poems) as possible, but found very little material of this kind. Some members of the group volunteered to write stories, drawing on the experiences of children whom they knew or who were in their classrooms. Diane Symes prefaced the prose and poetry she created for this unit thus:

I hope this collection of poetry and prose depicts situations and feelings that arise in a "real" home—the word "real" in this case meaning a true and believable home that most school children can identify with. Unfortunately many of the stories read by children in school are too nice to be realistic; they are about plastic people that fit perfectly into the middle-class cast of home and family life. They contain no conflict, no controversy, and no tension. Not that those elements are synonymous only with working-class life, but current curriculum practically ignores these elements altogether. It would then seem that kids who live a life other than that of "Dick, Jane, and Sally" might feel that they are different from most other kids.

I hope that some children will be able to read these stories and then think that "Hey, that's how it is at our house too!" Maybe then they will feel more relaxed about discussing themselves because they do not have to live up to the models presented to them in their stories.

We held monthly meetings with the consulting group, constantly revising, eliminating, and re-writing materials. We believe that because of this intensive teacher involvement we have avoided some of the pitfalls of curriculum development (e.g., sophisticated language, overestimation of teachers' background knowledge, crude handling of sensitive areas, overestimation of students' preparation, and unrealistic activity suggestions).

TESTING THE UNIT

We were careful to ensure that the trial group included other teachers as well as those who had worked with us on the production of the unit. We held a workshop at which we presented our draft unit to teachers, from several Toronto schools, who explored the materials and their possibilities by working with sections of the unit.

Subsequently, the unit was tested for a 6-month period in 13 classrooms across Metro Toronto in a variety of teaching situations—social studies classes, reading classes, ESL classes, and guidance and "booster" classes.

The teachers who volunteered to test the unit were either committed to its conceptual framework and its content, or were prepared to use it because of the absence of materials with which to work in a multicultural classroom. As the 6-month trial period wore on, they reported that their students liked working with the unit because the themes and materials allowed them to explore the everyday issues which affected their lives.

The teachers, too, gradually became more comfortable with an approach that allowed information to come from the children themselves and linked such themes as family, work, and immigration.

As the teachers felt easier with the concepts of the unit, they themselves introduced materials to illustrate them. They identified areas where our material was either not suitable or not sufficient for exploring the unit's themes. They generously introduced us to materials we did not know existed and gave us examples of their students' work.

Feedback from the teachers forced us to rewrite stringently. They demanded a much more tightly constructed package, with all materials pertinent to a particular theme placed together, and accompanied by clear guidelines for use. The present format is a response to their suggestions.

The teachers' reports of their experiences with the unit were invaluable to us. Many of their suggestions are incorporated into the body of the unit, either in introductory materials or activity-ideas, or in notes accompanying the activities.

EVALUATION

The City Kids' Book differs from other social studies and language arts programs in content, structure, and most significantly in approach. For that reason original ways must be sought to evaluate the children's work. The program itself contains specific information, and children can be evaluated for knowledge of that information. However, because the program is designed to help children discover what they already know about the themes we present, and then to extend that knowledge, a method for content evaluation will have to be developed at the classroom level. Each classroom and its context—the neighborhoods, families, and occupations of the people in the area—is likely to differ, at least in particulars. Therefore, judgments about the specific information which children ought to have can only be made by the teacher, on the basis of the experiences and circumstances of the children in his or her classroom.

The program is structured in such a way as to allow teachers to evaluate for the specific content that is pertinent to their classrooms.

The following guidelines for evaluating conceptual, skill, and attitudinal development are derived from discussions with the teachers who tested the program.

CONCEPTS

The conceptual objectives for each theme of the program are stated at the beginning of each section.

Remembering that the children's progress in conceptual understanding may be irregular or even cyclical, you may find the following to be useful indicators of overall or long-term progress:

a) The content and quality of their writing, art, and other work, in their scrapbook and other projects. Examining such work provides an opportunity for comparing the children's *understanding of concepts* along the way.

b) The suggestions the children make for improving an activity. Such suggestions are fair indicators of their *understanding of the aim or concept behind an activity*.

c) The levels of *critical awareness* which are exhibited in the kinds of questions raised by the children about the material.
d) The *interest* which the children indicate through suggestions about or requests for follow-up activities.

SKILLS
In this area some of the things to look out for are:
a) Development of the children's ability to engage in dialogue – that is, the *ability to listen and respond appropriately* in a discussion.
b) Development in the *range of vocabulary* related to the themes in the unit.
c) Development of the *ability to articulate knowledge*, orally, through writing, art work, etc.
d) *Ability to elicit information* from a variety of sources.
e) *Ability to synthesize information* gathered.
f) *Ability to assess critically* material which is presented in a finished form.

ATTITUDES
The concepts and skills presented and developed in this unit are not ends in themselves, but tools that enable children to develop positive attitudes towards themselves, their families, their peers, and the community in which they live. Through use of the program, attitudinal change in the following areas can be gauged:
a) Development in the children's willingness to talk about themselves and the issues important to them.
b) Changes in the images of self which the children transmit through pictures, written work, and oral communication.
c) Changes in the content of what the children say about their families and peers.
d) Cooperation with each other (e.g. a willingness to participate in group activity).
e) Development of the children's understanding of and involvement in their home community.
f) Reasoned shifts in opinion of the value and attractiveness of different jobs.
g) Development of sympathy for people in different situations which may or may not be similar to their own (e.g., towards unemployed people, toward neighbors).

The activities and materials generated by the children themselves, through use of the unit, will decisively test the unit's effectiveness in the area of attitudinal change.

YOU DON'T KNOW ME
You have me pegged before I walk in the door
You look at my grades
My aptitude tests
My I.Q.
You talk to other teachers about me and my sisters and brothers
And you have me pegged before I step in the door.
How could I ever change your mind?

by Cindy Herbert

GENERAL
Throughout the unit there are opportunities for discussion of an activity both before and after it is done. If you feel that the provision for discussion is inadequate for your situation and that there may be gaps in the children's understanding, stimulate further discussion yourself. Look upon this as an opportunity not only for stimulating thought and extending understanding, but for observing and informally evaluating the children's progress.

Having the children keep scrapbooks of their work will allow for a continuing record of their progress, both for their own satisfaction and for purposes of your evaluation.

FORMAT OF "THE CITY KIDS' BOOK"

It is desirable that you read the entire program carefully before beginning to use it. Note that throughout the unit there is a gradual but continuous building of skills. For example, in the first section the children begin to use very basic research techniques, and through the following sections develop more sophisticated methods of research.

The context of the program is immigration and migration to Toronto, its causes, and the effect it has on the lives of the people who have migrated.

In this context five themes are dominant: the child, the family, the community, work, and migration and the city.

Each theme is the primary focus of a particular section, but concepts constantly re-appear in other sections. This apparent overlap is a deliberate attempt to have the sections reinforce each other, not simply as an exercise in itself, but because the topics do overlap in the reality of the students' lives. A section, therefore, should not be treated as arbitrary or discrete. The way in which the content is presented illustrates this. For example, the story "Ricardo" (KB, p. 38) first appears in the section which explores Families but could be used again in looking at settlement and adaptation in the section If You're New to the City (or in several other places). The suggestion to repeat an activity in connection with different sections (a) allows you and the students to approach concepts from different angles and (b) provides you with a range of activities from which to select the ones most appropriate for your students.

Framed pages from the Kids' Book are reproduced in reduced format in this teachers' edition, interleaved with material for your own guidance. Only preliminary pages from the Kids' Book, such as the title and contents pages, have been omitted. Page 5 opposite shows the introduction the children will read just before turning to the first section, "What Makes Me?".

Each section of this unit, which parallels the Kids' Book, opens with a detailed table of

INTRODUCTION

In this book, you will meet some people, some places, and some situations which are familiar to you. And you will meet some that are not. The setting is the city. People live in a city for many reasons – some because they were born here, like it, and don't want to move anywhere else.

Many come to the city because they feel that here they can make a life for themselves; they feel that they can get jobs, education, and health care, raise their families, and make friends. The people we are concerned with are ordinary working people, the people who built the city, and who keep it going.

These people come from many backgrounds; some are Canadians born in our city, some are Canadians born in other parts of Canada who have come to the city. Many come from other parts of the world, some very far from Canada. The people in the city speak many different languages, and have many different customs. But all have very similar hopes for themselves and their families, and they often have very similar problems in making those hopes become reality.

The obvious place to start to look at the similarities and differences between people living in the city is with ourselves. The first section of this book is where you begin to look at what it is that makes you *you*.

The second section helps us look at the community in which we live; what it's like, what we like about it or don't like about it. And how we can make it a happier place to live in.

Section III is about families. It examines what makes a family, some of the good times families have together, and some of the bad times they share. In this section, too, we begin to look at why our families came to this city, and what family life in the city is like.

The work people do is very important to them and to their families. The work most of our parents do is hard, and often they don't get the recognition they deserve. Yet without this work, there wouldn't be a city to live in. In Section IV, we'll look at some of these jobs. We'll look at what work means, what types of jobs people do, the conditions under which people work, whether they like the work they do or not; and if they don't, what they can do to make their working lives more satisfying. We'll also look at what life is like for people who can't get jobs, and how they cope with their situations.

Section V deals with the movement of people to the city; how it feels to be a newcomer, having to adjust to new ways of speaking and of doing things. By looking at the experiences of people who were once new to the city, perhaps we can think of ways to help other newcomers adjust more easily.

It is possible that you will be using this book all year, or perhaps you will only use sections of it. In any case, we hope you enjoy it!

contents for both books. Next is an introductory passage indicating that section's importance and relation to preceding and following sections, and a list of the specific objectives of each section.

As you will see, we purposely seek to generate much of the content of the unit from the children themselves. We are aware that any one classroom teacher will hardly have *all* the information and experiences necessary to help the children in this process, so we have built-in additional support for your own use. First, throughout the teacher's edition of the program we have included suggestions gathered from the teachers who tested the program. Secondly, in the section introductions we have included information for your background. Thirdly, at the *end of each section* you will find a short resource list which is pertinent to the section and has suggestions for further reading. We advise that before beginning a section you look at its resource list. Some titles may be suggestive of possible gaps in your knowledge in areas crucial to your particular class.

At the *end of the unit* we have provided a general resource list. It includes suggestions for your own general reading, children's reading, useful directories, bookshops, publishers, resource centres, audiovisual distribution centres, and community places in Toronto.

All the resource lists have been compiled with an eye to their relation to the unit and to the availability in Toronto of the material and sources listed. We suggest that you make copies of these (in particular, of the children's reading list) and give them to the school librarian, who may be able to have some of the materials (at least the print material) placed in the school's library collection. One important resource that you should not forget is your *local public library*. We have found the Children's Librarian an extremely helpful person, both for ideas, and in providing books for the children on particular topics.

The material provided for the children within the unit includes: stories, poems, songs, activities, research projects, and photographs. (A tape of the seven songs which we use is also available.)

All of the stories included in this unit are original, and created for the purpose of this unit. All were written by persons in the consulting group, both teachers and non-teachers. None were "professional writers." Yet the response of the children during the testing period was one of great interest. This, we believe, was not because the stories were "exciting," but because they struck a responsive chord in the consciousness of the children. One of our hopes for the program is that it will encourage more teachers (and other people) to begin writing stories of this kind, and to prove to publishers that there is a market for them.

Most of the stories, we feel, can be used inter-

changeably throughout the unit. Again, we urge you to read the entire unit, and to be prepared to substitute one story for another, if in your judgment it is more suitable to your situation. Similarly, look around your classroom, school library, or public library. You are sure to find, as did some of the teachers who tested the unit, stories which allow your students to explore, more deeply, areas of special interest to them.

Some of the children's poetry found in this unit is from British and American sources. In looking for Canadian children's poetry which would reflect our focus, we were again disappointed. However, the recent trend in the U.S. and Great Britain in the publishing of children's poetry dealing with an urban environment helped us to fill the gap. We have also included some poetry produced by Toronto area children.

Like the stories, the poems may be used in many different ways and in different sections. We have tried to reflect, through poetry, a wide variety of situations. We think poetry is a form which lends itself easily to self-expression, and at the same time encourages the development of certain basic skills.

The songs we have included primarily because they are fun; but more seriously, because a great deal of working-class history is contained in songs written by workers. Traditional history texts emphasize the "great men" or the "great events"; in the songs, though, you can hear workers articulating their own problems, and their efforts to deal with them.

All of the stories, poems, songs, and descriptions are accompanied by discussion questions. While they may be treated as "suggestive," we believe they clarify our reasons for including those particular materials—that is, they suggest ways in which themes can be explored.

The activities, except where they are otherwise credited, were devised by us. More than any other material in the unit, the activities reflect our intent to gradually sharpen skills and provide for the exploration of the concept objectives of each section. However, while we have deliberately gradated the level of sophistication, you must determine for yourself the level at which the students in your classroom are. It might be, for instance, that some of your students are able to handle the techniques employed in Section V (If You're New to the City) in Section II (Neighborhood People and Places).

CONCLUSION

This is not a "multicultural unit" in the narrow sense. It is not our intention to isolate and examine specific ethnic groups in Toronto.[1] We want children to become aware of the possibilities and problems of working people living in a multi-ethnic milieu, to appreciate the commonality of existence in such a milieu, and to develop and sharpen the skills and conceptual understanding necessary for creating a more equitable, constructive, and satisfying society.

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1. Had we intended to do this, we could be faulted for the glaring omission of Native Peoples. Even so, their absence in this unit would reflect our strong conviction that the glaring injustices to these people, the reasons for these injustices, and their consequences, should be examined in a separate unit. We have indicated in the general resource list where information on Native Peoples may be obtained. For teachers who are already teaching such a unit and would like to integrate some of that work with this curriculum unit, we suggest that they do so in either Section IV (Work and Working People) or Section V (If You're New to to the City).

Section I
WHAT MAKES ME

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Kids' Book (KB) titles and page numbers are in bold italic type

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INTRODUCTION

There are many things which children already know about themselves and their lives but which they cannot express clearly. Help them do so by engaging them in discussions and activities about themselves and about issues of immediate importance to them. Starting with activities which encourage children to describe themselves physically, this brief section progresses through materials which invite children to examine some of their own feelings and their responses to friends and to school.

The section can also provide teachers with some indication of what individual children know, and can discuss, about themselves; what vocabulary and skills each child may have at his or her disposal; and what concepts and skill development will need most attention. The activities are by no means exhaustive. At the end of the section you will find a resource list which will help you should you wish to emphasize particular content areas, either because they facilitate concept and skill development, and/or because of high student interest. The exploration of these issues with the class can also help to build a closer relationship between you and your students.

OBJECTIVES

1. To help children arrive at their own perceptions of themselves.
2. To assist children in examining the basis of those perceptions.
3. To help the child develop a vocabulary for articulating those perceptions and feelings.
4. To further acknowledge those perceptions and feelings by encouraging the children to recognize that others share similar feelings and conflicts.
5. To assist children, in this section and throughout the unit, to constructively "work through" negative feelings about themselves and others.
6. To help the child, in this section and throughout the unit, to develop a positive image of self and so lay the basis for an appreciation of others.
7. To explore the children's perceptions of school and its relevance for their lives.
8. To encourage constructive discussion of one's ideas and responses as a positive form of interaction.

ACTIVITIES AND MATERIALS

Introduce this section to the class by telling them that for a while the subject of discussion will be themselves; that they will be keeping scrapbooks or notebooks – whatever you have decided – on things which describe them. Ask them what sorts of things they think should be discussed in order to give a full picture of themselves (e.g., where they live, descriptions of appearance, friends, feelings, experiences, etc.). Take note of anything they mention which is not suggested in this section, so that you are sure to include it in the discussion.

ME

- **Photographs**

Encourage children to bring in photographs of themselves – recent, as babies, and at various stages of their lives – which they would like to put into their scrapbooks. (You may want to bring in some pictures of yourself and begin your own scrapbook with them, particularly if you sense that the theme initially makes them feel vulnerable.)

- **What Numbers Describe You? (KB, p. 2)**

This is an activity which the children should do in groups, because they will need help from one another with measurements.

- **Birth Chart**

Draw up a birth chart with the children on the same model as their first (numbers) chart. This time the numbers describe the children when they were born. Children can ask their parents or other family members for the required information. Briefly discuss with the children the changes that the two charts represent.

The children may want to attach the photographs they brought to the two charts. Discussion could be generated on the differences that the pictures represent.

If the children have baby pictures of parents, these could be used to examine family resemblances and family developments. (Remember that some of the children may be adopted or living in foster homes, or for other reasons may not have access to such pictures. Illustrations drawn from their imagination should always be proposed as an equally valid alternative.)

- **Birth Account**

Suggest that children write an imaginary account of the day they were born, either from the point of view of one of their parents, or from their own as the newborn baby.

- **Family Experiences**

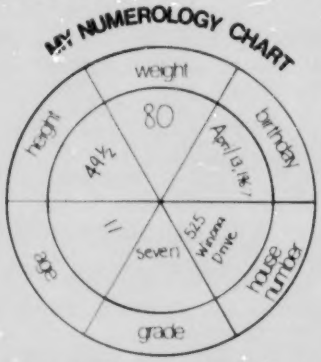
Encourage the children to recount one anecdote *about themselves* which they remember or which a family member has told them. It could be (for example) an accident, something outrageous or funny which they said or did, a narrow escape, the

SECTION I
WHAT MAKES ME

What makes you you? Why do we often behave or react differently from other people in certain situations? In what ways do we behave much like other people?

What Numbers Describe You?

Draw up a list of numbers which describe you, such as weight, height, length of nose, length of thumb, length of hair, street and/or apartment number, age, birthday, number of family members, number of people living in the home, and so on.



Make a chart similar to the figure above and fill in the numbers which describe you. You can make more spaces for any other numbers which describe you.

My Feelings

I feel that I'm not being loved
By my mother because
My brother could do
Anything he
Wants but I can't. If I do anything
I want I will get hit
But it's not fair
Because he should be hit too. I love
My friends better than
My mother because
We help each other and we don't
Hit each other

by Humberta S.

1. Make a list of words to describe how the poet feels in this poem.
2. What does her mother do that makes her feel this way?
3. How would the poet like her mother to behave? What tells you this?
4. How might the poet feel towards her brother? Why?
5. Write a poem or a paragraph about your feelings towards a brother or a sister or a friend.

time they got lost, a bad scare. The children could write a description, poem, or song about this incident. Encourage them to consult with family members to get the details of the situation.

• Description to a Penpal

Pretend with the children that they are describing themselves to a penpal who has never seen them. Ask them to give an accurate physical description of themselves, in a paragraph or in a painting or in both.

Make sure that you read and see each child's description or painting. Discuss with them any significant features of their work – either remarkable likenesses or noticeable unlikenesses.

FEELINGS

The next group of activities encourages children to build and extend vocabulary expressing feelings that they and others share. Oral discussion, mime, masks, and roleplays are good media for any of the following suggested activities.

• Descriptive Word List

Encourage the children, working in groups, to compile a list of all the words they can think of which describe themselves. You can put a few such words on the board first, and then let children add other words.

When the lists of words are ready, assist the children in categorizing them into words which describe what they look like, what they feel, how they act, and so on.

• Reactions to Situations

Initial discussion of the following situations may help the children, working in small groups, to describe their responses.

How do you feel when:

a) Your mother asks you, for the third time, if you have finished your homework;
b) The teacher lectures your class for twenty-five minutes, and *then* says everyone has to finish their work at home because the class was so noisy;
c) Your parents refuse to let you go on a class trip when just about everyone else is going;
d) Your little brother or sister breaks something of yours after you asked him or her not to use it;
e) Your father or mother sends you to the store for cigarettes when they know you can't stand their smoking;
f) A group of kids teases you on the way home from school, and your good friend is in the group.
g) (Any other situation you or the children can think of.)

Masks: children can pick one of the above situations, or any other which interests them, and make a mask which expresses the responses they would have to the situation.

Mime: a small group of children can prepare a mime of one of the situations. Painting some faces to represent some of the expressions on the masks might integrate the two activities. The rest of the class should be asked to describe the feelings expressed in the mime.

10

• Five Poems

The five poems on KB pages 2-5 express a range of emotions including jealousy, happiness, anger, hurt, relief, loneliness.

The poems and questions that follow them encourage the children to describe and give reasons for those emotions, not only in the context of the poems themselves, but also from the reader's own experiences.

We have clustered these poems here because their inclusion validates a variety of emotions that children experience; at the same time, the poems present opportunities for extending expressive vocabulary.

You may want to group the materials differently. For example, you could use "If Somebody Busted My Rope" with the story "Mark" (next in this section). The poem "No One" can be linked with the story "Me and My Sister" (see KB, p. 50) if you are discussing the difference between loneliness and privacy.

FRIENDS

Relationships with others, including peers, are also explored in Sections II and III. The following group of materials invites children to begin articulating qualities they value in a good friend, and to reflect on some of their own experiences with friends.

• Description of a Friend

Discuss what makes a person a friend. (You can remind the children of the friendship between Mark and Barry in the story "Mark.") Children could write a description or a poem about a friend of theirs.

• Happy/Sad Experiences

Explore with the children what things they and their friends have done which have made them happy. What experiences with their friends have made them sad?

continued p. 14

My Paper Route

When 3:30 or 4 o'clock comes around
It's like fresh roses
Because it's time to deliver my papers

It feels so good to meet my customers
And say hello
And then say goodbye

I deliver 81 papers during the week
So I hear 81 hellos
And 81 good byes

And 109 on Saturday.

by Troy Vacciano

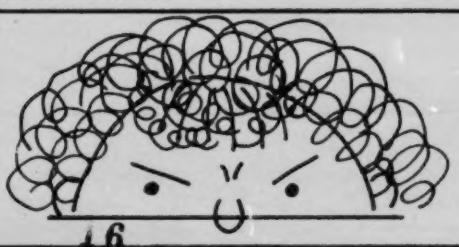
If Somebody Busted My Rope

If somebody busted my rope I would push her and say "Why did you rip my rope, you meat head?" If she said "Because I felt like it," I'd get mad and when I get mad I feel like fighting. Maybe she'd say "Then fight." Well, I would want her to start first. If she punched me, I'd duck down and she's miss me. I'd kick her and maybe she'd fall down.

Then she would say, "O.K., you can play with me" and we'd both play with a rope together. I'd say "from now on you don't hit and hate Portuguese kids because they are the same just like you. O.K.?" And she would say, "O.K."

by Humberta S.

1. Do you think the story above really happened or that the writer just imagined it?
2. What makes the writer of the story angry? By the end of the story, the writer feels much better. Why?
3. What situations make you angry? Write a story, a poem or a play about a time when you were angry. Be sure to describe how it ended.

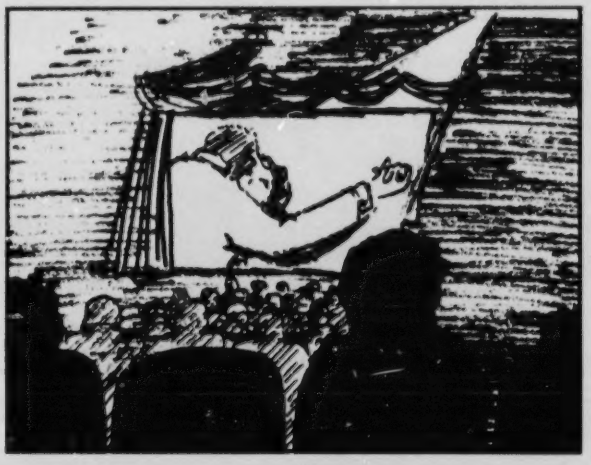


Describe something which you do that makes you feel happy.

The Last Empty Seat

The white-skinned people are staring at you
But you don't feel bad; that's nothing new.
Just four seats are empty in the whole place,
And next to each one you study a face
That suddenly seems to avoid your eyes,
But that's O.K., it's no surprise
As you pass rows A, B, C, and D,
You glance toward the first seat you see
A woman awkwardly placing her hat
On the empty seat you're looking at.
Back in row H a fidgety hand
Is placed on another empty seat and
A mother shifts her sleeping baby
From her lap and onto the third seat. Maybe
You shouldn't have come. There's still one more
But you know you may's well walk out of the door
Right now. So you start to walk real fast
And you've reached the door when you glance at the last
Empty seat. And you hardly dare
To believe it. Nothing is there.

by Richard Goodkin



1. How does the poet feel about (*a*) people staring at him; (*b*) people avoiding his eyes? Why do you think they are doing this?
2. How do you think he feels at the end when the seat is *not* taken? Why?
3. What is the meaning of the words "prejudice"; "discrimination"? Explain how adults can sometimes discriminate against children.
4. The writers of "If Somebody Busted My Rope" and "The Last Empty Seat" cope with discrimination in different ways. Describe these two different ways.

No One

I play alone
On the street
I try to talk
To everyone I meet
But still I'm lonely
As I sit on my stoop
In front of my house
I gaze at everyone
Passing by.
I am still lonely
I will not stay
This way very long
Thinking that I am
No one.

by Barbara

1. Why is the person in this poem lonely? What other words describe the way the poet feels?
2. Have you ever felt lonely in the way this poem describes?
3. What things make people feel lonely?
4. Draw a picture or make a mask of a person who is lonely.

Mark

by Diane Symes

This kid named Mark Esposito was not so sure his best friend was going to be waiting for him when he came down the stairs of his apartment building. It was Saturday morning and usually Barry Greene, who lived in the tall building next to Mark's, would be leaning against the wall by the door, chewing his bubble-gum, when Mark came down with his soccer ball. Then the two ten-year-old friends would goof along the sidewalk, laughing and pushing each other around 'til they got to the big, grassy park by the river. It was fun for the friends to play there even on days when it was raining like today.

But last night had been Hallowe'en, and Mark and Barry had gone a long way from home trick-or-treating. When they got back they went up to Barry's place to sort out their goodies. They discovered that it was ten o'clock, and that Barry's mother and father were very upset and worried about him. They had shooed Mark off home right away, and he could tell by the looks on their faces that Barry was in for it. Mark figured that they would think he was a bad influence on their son, and that they wouldn't let Barry out to play with him the next morning. Mark felt lonely, and he wished his mother and father were going to be home to bawl *him* out. But of course they weren't. They never were in on Friday nights. They got paid on Friday and they always went out to have a good time. They didn't care what Mark did on Friday nights just as long as he didn't wake them on Saturday morning. So Mark would get up and watch a few programs on TV, and then at ten

o'clock he would go downstairs to meet Barry.

Now it was time to meet Barry, but Mark was pretty sure he wouldn't be there. He took his soccer ball and his bag of Hallowe'en candies just in case Barry might have been allowed out. But no, just as he had suspected, Barry wasn't there. Mark was used to being alone, but it really disappointed him to be without Barry on Saturday morning. He decided to walk down the street towards Barry's building, but on the other side, so he could look up to the second storey window of Barry's apartment and, perhaps, get to wave to him if he happened to be looking out. Mark knew he was taking a chance, because across from Barry's building was Nick's Variety Store, where the meanest teenagers hung around drinking cokes and smoking. He didn't care, though. He was feeling a bit sick from eating candy all morning and he was pretty mad at the world, walking along with his head down and his shoulders hunched against the rain. As he raised his head to look up at the window a large shape blocked his view. It was Fats Cavour, with his big ears sticking out and his hands starting to flick at Mark's face.

Mark wheeled around to run back the way he had come, but found his way blocked by two of Fats's thirteen-year-old friends.

"Hey, what's this ugly kid got in the bag?" said Fats.

One of the other guys grabbed it out of Mark's hand, but as the bag was rather soggy it ripped and the whole mess of bubble-gum and candy fell out on the sidewalk, right in front of the door to the Variety Store. "Too bad," said Fats, stepping on it. "Oh well, let's have a little game of soccer!" He snatched the ball from Mark and went to kick it as far down the street as he could. Mark hurled himself at the big boy, turning him slightly so that the kick went straight at the door of the store, which was opened just at that moment by someone leaving. The ball sailed through the doorway and into a rack of panty-hose, sending them flying in all directions.

Nick was a very large man with a temper to match his size. He grabbed up the ball and stormed out to find the culprit.

"Whose ball is this, and whose mess is *that*?" he demanded.

Mark, in a rage, screamed out, "They're mine!"

"Yeah," said Fats, "we were trying to stop this little punk but weren't quite fast enough. He dumped this mess out of the bag and kicked the ball at your store before we could get to him!" Mark knew it was useless to say anything because Nick would believe the bigger boys who had money to spend in the store.

"No, that's not true!" screamed a voice from halfway across the street. It was Barry, running over as fast as he could.

"I saw it all from my window and it was Fats who kicked the ball and this other guy who dumped Mark's candy!"

Mark and Barry both knew it was dangerous to call Fats a liar because you never knew what he'd do to get even, but they were friends and that was more important than caring whether Nick believed them. At that moment Mrs. Greene, Barry's mother, came across the street.

"It's true, Nick," she said, "I saw it too. It was these big boys who did it!"

Mrs. Greene knew that tonight something ugly would probably be thrown at their door or written on it, but she was pleased that her son was not afraid to speak out to help his friend.

Nick knew that Mrs. Greene would be telling the truth, so he made Fats pick up all the panty-hose and hang them up again. He made the other kid clean up the sidewalk.

As they left, Barry's mother told Mark that Barry would be allowed to play after lunch if Mark wanted to call on him.

1. Why did Mark wish his mother and father were going to be home to "bawl him out"?
2. What words can you think of which describe how Mark must have felt when the bully, Fats Cavour, blocked his path?
3. How did Mark react when Fats grabbed the soccer ball? What would you have done?
4. When Fats tried to blame the incident on Mark, why didn't Mark tell Nick what had really happened?
5. Why do you think Nick was willing to believe Mrs. Greene but not Mark and Barry?
6. Have you ever experienced a situation where you told the truth to an adult and the adult did not believe you? Describe what happened, and how you felt about it.
7. Do you think Barry behaved like a good friend? Give your reasons.
8. Write a story or a short play about a time you were bothered by a bully *or* about a time a friend helped you.

Was It Worth It?

by Marlene Palmer

Boom-Boom, Vinnie, Epstein, Arnold, Mac, Tish, and Marcie were all in grade 7 at Bigmount Junior High School. They had been friends for a long time and had formed a group called "The Longstreet Gang." Elizabeth Barton (Lizzy) was in grade 6 at Queen of Heaven School, but should have been in grade 7. Lizzy wanted to be accepted by her own age group and tried hard to get into the gang. The gang didn't want Lizzy to hang around with them because she wasn't very popular – she "snitched" on her friends and got them into trouble; also, she would not keep a secret. Even though the gang didn't want Lizzy hanging around with them, they decided to use her desire to get into the gang to get her into trouble once and for all.

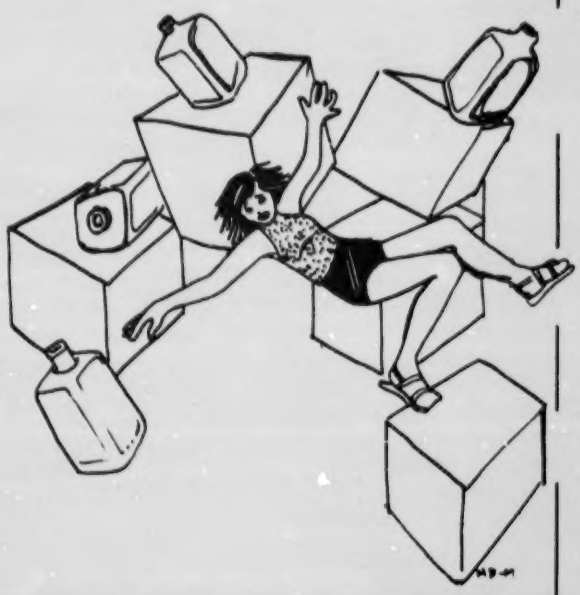
On Thursday afternoon the gang told Lizzy to meet them outside their regular hangout, the Milk Store, at six o'clock, if she was still interested in joining the gang. At six o'clock sharp, Lizzy met Boom-Boom and Tish outside the store and within ten minutes the rest of the gang were accounted for. Vinnie became the spokesman for the group and told Lizzy that in order to become one of the gang she had to pass a small initiation to prove that she was tough enough to be in the gang. Lizzy was told that she must go into the store, sneak into the milk locker, and bring out an icicle. Lizzy thought about it for a while, but not for too long; since she wanted to belong so badly, she would do *anything*.

The young people all entered the store. Vinnie, Tish, Marcie, Arnold, Epstein, and Mac all volunteered to keep

the cashier busy while Boom-Boom helped Lizzy sneak to the back of the store. They knew they only had to keep the cashier busy, because they had seen her husband and her brother (the other two people who sometimes worked in the store) leave in the family car.

Lizzy was nervous as she stepped towards the door of the milk locker. Boom-Boom could see that she was nervous, so he boldly opened the door, pushed her in and closed the door behind her before she even knew what had happened. At first glance Lizzy could see that there were no icicles to be found and realized that she had been taken for a ride. Instantly she could feel the cold, and, being dressed only in a pair of short shorts and a skimpy halter top, she knew that she had to get out of this refrigerator. Lizzy grabbed for the handle on the door but there was none to be found. She began to panic, but did not scream because she did not want to be found out. Her only thought now was that the manager would find her out and call the police, and then she would be charged with breaking and entering. No, she knew she must not take the risk of being found out, but she must escape. "I've got to get out of here," she muttered to herself through her chattering teeth, as the tears rolled down her cheeks. "I've got to find a way, I've just got to." She took in a big breath of air for courage. Letting out a big gasp of air, she realized that she could see her breath. The realization of how cold it really was made her cry even harder. "Oh, how did I ever get into this mess in the first place? What can I do? What can I do?"

She tried to calm herself down by thinking of what her mother would tell her to do if she was there. Ah, yes, her



mother. How could she ever face her mother again after what she had done? There was no time to think of such things. If she continued to feel sorry for herself she would never get out, and then she would freeze to death.

Lizzy drew in another deep breath for courage, and then looked about at all the containers of milk around her, as she clenched her arms close to her body and shook in a useless attempt to keep warm. And then it came to her – a brilliant inspiration. Why had she not thought of it sooner? Her eldest sister, Miriam, had once worked in a milk store, and Lizzy remembered Miriam telling her that there was a little door at the back of the locker where the milk was slid through from the outside.

Lizzy set to work trying to find it. She saw something that looked like a door, but in order to get to it she would have to move several three-quart containers of milk. They seemed to pile over her head, and as she was moving the milk, the shelf jiggled and a container of milk hit Lizzy square on the back of the head. She fell to the floor, no longer worried about the cold or how she was going to escape!

Luckily, Mrs. Demetra heard the noise and came running to see what had happened. Opening the door of the locker, she saw Lizzy lying on the floor unconscious, surrounded by a pool of milk. Tula Demetra called to her brother and husband, who had conveniently just come in the door. Kantis, Tula's brother, who was affectionately known to the neighborhood children as Gus, carried the young girl out into the store without asking any questions. The Demetras, seeing how blue Lizzy was, immediately wrapped her up in a wool blanket that Mr. Demetra got from his car. Within minutes Lizzy revived, and immediately began to cry because of her feelings of pain, cold, and shame. Through her sobs, she hesitatingly told her story to Mr. and Mrs. Demetra and Gus.

Mr. Demetra could not understand Lizzy since he could speak only Greek; however, Tula translated Lizzy's story as quickly as Lizzy told it. Gus instantly snapped at Lizzy, but Tula was more understanding. Lizzy was totally apologetic, and offered to pay for the milk if only they would not press charges. Tula agreed that Lizzy should pay for the milk by putting in an evening's work at the store. Lizzy was completely thankful to Tula, and after assuring the Demetras that she was all right, went on her way with a promise to return on Friday right after school.

On Friday Lizzy appeared at the store on time as she had promised. Mrs. Demetra put her to work stacking shelves while she herself stayed busy at the cash. Lizzy rather enjoyed putting tins on the shelves while listening to Mr. Demetra singing Greek songs at the back of the store as he stocked the refrigerators with dairy products. Lizzy watched as Kantis came to relieve Tula, who then rushed about the store picking up a loaf of bread, a package of cold cuts, pickles, butter, coffee, and a quart of milk. Tula then disappeared into the back room, returning in half an hour to again take over the cash. Gus then left to go into the back room, but stopped to ask Lizzy to join him for supper. Gus made coffee for himself and poured out a glass of milk for Lizzy. They both then sat down to eat the sandwiches prepared by Tula. Lizzy was curious about the supper shifts and asked whether the family ever ate together. "Not very often," replied Gus. "The only meal we may happen to eat together is breakfast at 6 a.m. But Tavara, Mr. Demetra, doesn't usually work at this store. The company he works for is on strike now, so he is working here to help. He usually starts work at 6 a.m. and therefore he eats breakfast at 5 a.m. alone."

"But surely you eat together on Sunday evening – every

family eats together on Sunday, even if they don't eat together the rest of the week."

"Not us," replied Gus. "You forget, little one, that this store is open every day of the week from nine in the morning until eleven o'clock at night. We don't usually get home until after midnight, and then we are so tired that we go straight to bed because we know that tomorrow again will be a long day."

"But don't you ever get a day off?"

"The only holiday we get is Christmas day," replied Gus gravely.

"That's terrible!" exclaimed Lizzy. "If my dad wants something, he goes to his union and they get together and ask for what they want. Why don't you protest?"

"We can't do anything" replied Gus. "We have no union. The company tells us what to do. If we don't do it, they will find someone to replace us."

"But I thought you owned this store," said Lizzy with a puzzled look on her face.

"No," replied Gus. "The company owns this store. They pay us to manage it."

"Are you both managers, then?" asked Lizzy.

"We manage the store together. The company pays us only one set salary plus a percentage of everything we sell. If we have anybody working for us, we would have to pay them out of our own pocket."

"Do all milk stores work this way?" inquired Lizzy.

"No," replied Gus. "Some managers buy all the food from the company and then whatever they make as a profit is theirs. That is called a franchise." Lizzy wanted to know more, but it was time to go back to work. They went back into the store. Mr. Demetra then took his turn to eat, and was back at work within fifteen minutes.

The hours dragged on in the store as Lizzy performed other small jobs. Aften ten o'clock things started to slow down, and Lizzy found herself with more time to talk to Gus. They went to the back, grabbed a coke, and sat down in the back room for a break. Lizzy's curiosity about the lives of the Demetras was evident as she fired question after question at Gus in an attempt to learn as much as she could before the end of the break. "Have you ever been held up, Gus?" she inquired.

"Yes, a man came in here late one night when I was all alone. Tula was very, very sick, and Tavara had to work late. The man had a gun and a nylon stocking over his face. He demanded that I give him all the money in the cash register, and believe me, I was so scared I gave him everything he asked for."

"How much money did he get?" asked Lizzy.

"About three hundred and fifty dollars," replied Gus.

"Wow, that's a lot of money. Did you have to make up the money out of your pay?" inquired Liz.

"No," replied Gus. "There is insurance on the money."

"Do you have many cases of shoplifting, Gus?"

"Yes, we do. They are mostly young punks like you who take small things like chocolate bars and gum."

"Are those things insured as well?" asked Lizzy.

"No, we have to make that loss up out of our own salary," replied Gus. "But it's time to go back to work. We only have forty-five minutes left."

Lizzy worked on until eleven o'clock, and then the front door of the store was finally locked for the night.

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• Fights

Using "If Somebody Busted My Rope" or "Mark" to initiate discussion, encourage the children to explore the reasons for fights. Use their own experiences as much as possible. This activity could begin with class discussion, and then small groups could take on a playwriting exercise. Allow time to write the play and to act it out if the children are enthusiastic. Encourage the whole class to discuss the fight, if it is presented in dramatic form, and the characters for whom they have most sympathy, and why. Of course, the exercise itself may develop into a fight. If so, discuss it along the same avenues – the dramatic conflict, the participants, and the reasons for sympathizing with different participants.

• How Friends React

Present the following situations for children to respond to. Again, encourage response through roleplay, mime, cartoons, writing, or class discussion.

Think of a special friend you have. How does your friend react when you:

a) tease him/her
b) get angry at something the friend has done
c) won't share something
d) break something of the other's
e) leave the friend out of a game
f) help the friend with class work with which the friend is having trouble
g) tell the friend a secret
h) give the friend a present
i) compliment the friend

Children could write a more detailed scenario of any one of the above, based on their own experiences.

• People Who Aren't Friends

Discuss with the children *how* they behave towards people they don't like, and *why*. Is this the way they want to behave? You can use the example of the Longstreet Gang's treatment of Lizzy in "Was It Worth It?" as an example.

• How Others See Me

Encourage the children to make pictures of themselves or to write poems which describe them from the point of view of a friend, a teacher, a parent or guardian, a brother or sister. Discuss how this view is similar to, or different from, the way they see themselves.

Lizzy was really tired and glad to be going home. Before she left she promised to come back and visit the Demetras. Tula promised to tell her all about Greece and show her pictures of the homeland.

Lizzy left with a better feeling ome new friends, and no more thoughts of joining the Longstreet Gang.

1. Why did Lizzy want to join the Longstreet Gang?
2. Why did the Longstreet Gang not want Lizzy to be part of their group? Do you think these were good reasons?
3. Why do you think the gang was organized? What kinds of things do you think the gang would do? Do you know any gangs in your neighborhood?
4. The Longstreet Gang played a trick on Lizzy. Do you think it was a fair thing to do? Do you think they played this trick because they didn't like her, or because they wanted to teach her a lesson?
5. What do you think Lizzy learned from her experience? Was it all worth it? Do you think she really had no more thoughts of joining the gang?
6. Describe the Demetra family. What did Lizzy learn about their lives? What made her want to be friends with them?
7. Write a poem or a story about making a new friend.

School Daze

School is one place where you spend a great deal of time (sometimes more than you would like!). It is another place, like home, that has rules . . . rules about what you are allowed to do, what you should do, and when and how you should do these things. Many times these rules make sense, but sometimes they don't. At such times you can have problems with teachers and the school.

HARDCORE THINKS HE'S SO SMART!
HE IS!
WELL IF HE KNOWS SO MUCH, WHY DID HE GET SUCH A LOW SCORE ON HIS IQ TEST?
'CAUSE THE KIND OF STUFF THEY ASK ON THOSE TESTS...
...AIN'T THE KIND OF STUFF HE KNOWS!

1. What kinds of things do you learn in school?
2. What skills and information do you learn outside of school from your family and from friends? Are you ever tested for *this* knowledge at school?
3. Do you agree with Hardcore's friends that you can be smart and still get a low mark on your test?

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SCHOOL

School Daze (KB, p. 11)

• **Poems about School**

The seven poems that follow ("School," "Them," "You Surprised Me," "Cuss Words," "Teacher Thinks," "The Generation Gap," "Bridging the Gap") explore various aspects of a child's relationship with the school. You can approach each poem separately, or the seven together as a group. Some general discussion areas which these poems *collectively* suggest are:

a) the problems of communication between teachers and student, and possible reasons for these problems;
b) misunderstandings which arise when there is not clear communication;
c) possible ways in which real communication can occur between teachers and students;
d) the teacher as a reasonable and unreasonable authority figure;
e) how children feel about school and why;
f) the relevance to children's lives of what they learn in school.

Do encourage children to write their own poetry about any of these issues, based on their own experiences.

continued p. 18

School

The middle of the longest term of the year
All work, all work.
The teachers have started to get fed up.
The screams and shouts are getting too much.
And I sit here staring into space
Not listening to a word that's said.

The middle of term, so work must be done,
For the exams that come near the end.
Everything we have learned is being learned to us again,
And I sit here staring into space
While the day goes by and by.

The teachers are getting restless now.
Why will the children not learn?
They just sit here and scream and shout,
But it's the profession they choose
So shouting and screaming must be suffered.
So they must keep on
They must keep on speaking their knowledge all day,

Because the pupils must be learned
For the exam that comes at the end of the year.

by Lorraine Murphy

1. What time of year is the poet describing? What does she dislike about it? What do the teachers dislike about it?
2. Are there certain times of the year which you like more than others? If so, what are they and why do you like them?
3. Do you agree or disagree that "pupils must be learned for the exam that comes at the end of the year"?
4. In what ways can teachers find out what their students know?
5. Do you think that exams are the best way of finding out what students know?

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Them

They don't want truth
They don't want a truthful person
They must have it their way
They are the authorities
We're nothing, just students
We must do as they say
They make the rules
We are forced to obey.

by Intiaz Malek

1. What would make a person feel like writing this poem?
2. Do you think the statements are true? Give your reasons.

You Surprised Me!

Today you made a mistake –
And you laughed.
(It was a nice, deep laugh.)
I didn't know teachers
Ever did anything
Silly or funny or
Embarrassing.
I think you're more than just
A teacher –
You're a real person!

by Cindy Herbert

1. How is this poem different from "Them"?
2. Is it easy for people to admit their mistakes?
3. Why was the poet surprised when the teacher admitted making a mistake?

Cuss Words

I said those things
To get a reaction,
But you didn't do
What you usually do.
You didn't look shocked.
You didn't shout.
You didn't quiver.
You simply said,
"I do not like those words.
They will not be heard in my classroom."
You didn't even tell me I was bad.
There's a lot more to you
Than I thought.

by Cindy Herbert

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Teacher Thinks

Teacher thinks
it's not nice to swear
But a lot of times my papa says
Bastard and God damn and to Hell with it
And Mama says Darn it
and Granma says Tarnation
a hundred times a day at least
Come to think of it, I've seen
Teacher eat candy
and still she keeps telling us
sweets just ruin your teeth
and fruit is much better for you really

by Siv Widerberg

1. In "Cuss Words," the poet says she swore "to get a reaction." What does this mean? For what other reasons do people swear? Do you think it is a bad thing to swear? Do you think children should be allowed to swear if adults do?
2. How does the teacher in "Cuss Words" handle swearing? Do you think this is a good way of dealing with it?
3. Is it true that grownups sometimes tell you not to do things they do themselves? If so, can you think of examples and reasons why they might do it?

The Generation Gap

And if I lied
and
said I did
would you respect me?

And if I damned
those I loved and who loved me
would you smile?

And if I saw thru your eyes
and
spoke with your words
would you believe me?

But I can't
and
you can't,
yet damn it, silence is no answer,

Listen,
Now.

by Ellen Alexander

The poet is talking about trying to get an adult to respect her and listen to what she is saying.

1. What things are difficult to talk to your parents about?
2. What things are difficult to say to your teacher?
3. Why is it hard to talk to adults sometimes?

Bridging the Gap

We don't exactly speak
The same language.
Our age is different – our thinking is different.
And
We don't use the same words.
But,
Since you let me talk my way,
I'll let you talk your way.
We might just
(Accidentally)
Communicate.

by Cindy Herbert

1. This poem is about the same problem of talking to adults that is described in "Generation Gap." What does the poet mean when she says "Since you let me talk my way, I'll let you talk your way"?
2. Think of an adult that you find easy to talk to. Why is it so easy to talk to this person?

WHAT MAKES ME: RESOURCES

Addresses of bookstores, publishers, and distributors are listed in the Resources section at the back of this book, if not provided here. Asterisks indicate items suited to the classroom.

PRINTED RESOURCES

1. **Blood and Guts: A Working Guide to Your Insides*. By Linda Allison. Little Brown and Co., Toronto, 1976. (A Brown Paper School Book).

   A book of experiments, tests, and tools to make to find out how your body works. Suitable for grades 5 to 8. Available: SCM Bookstore, or Hollinger House, 25 Hollinger Road, Toronto M4B 3G2.

2. **Come With Us: Children Speak For Themselves*. Coordinated by Nomi Wall and Judy McLard. Women's Educational Press, Toronto, 1978.

   This wonderful book of observations and accounts by children from ages 9 to 13 is organized around themes complementary to the curriculum program of *The City Kids' Book* – "Why We Came and Where We Came From," "Streets and Schools," "Work," "Racism," "We See Ourselves." Materials could be used in conjunction with any of the sections in the present book. (Listed in the Children's Reading List.) Available: Toronto Women's Bookstore, or The Children's Bookstore.

3. *The Forsaken Lover: White Words and Black People*. By Chris Searle. Penguin Books, 1972.

   Examines the way language either assists children in articulating their reality, or works against their doing so. Available: Third World Books and Crafts, or SMC Bookstore.

4. **Free To Be You and Me*. By Marlo Thomas et al. McGraw-Hill Book Co., © Free To Be Foundation, 1974.

   A book of non-sexist stories, poems, cartoons, and songs. There is a record and film which can accompany the book. Available: Children's Bookstore.

5. **Good Apple Incorporated: Stuff for Teachers and their Kids.*

   A newspaper and other materials with ideas for the classroom. This is American, but has useful ideas for supplementing your exploration of "What Makes Me." Available: Good Apple Inc., Box 299, Carthage, Ill. 62323. $10 for 5 issues a year of the newspaper.

6. **Gushy, Gooey: And Other Stuff from the Kids of Nova Scotia*. Edited by Rick Rofihe. AN-DER-BO Books, 1971 and 1973.

   Children's poetry and drawings about things important to children. Available: SCM Bookstore, or AN-DER-BO Books, Post Office Box 3426, Halifax, N.S.

7. **I Am Not a Short Adult! Getting Good at Being a Kid.* By Marilyn Burns, illustrated by Martha Weston. Little, Brown and Co., Boston and Toronto, 1977.

   This excellent activity book, written to be read by kids, deals with various aspects of childhood, including family, school, money, legal rights, TV, body language, and in general how to make the most of childhood right now.

8. **J.T.* By Jane Wagner. Dell Publishing, 1969.

   The story of a shy lonely kid whose only friend is a one-eyed cat named Bones. (Listed in Children's Reading List.) Available: Children's Bookstore, or Third World Books and Crafts.

AUDIOVISUALS

1. **Comptines* (film)

   A collage of street games, skipping songs, and rhymes which, although in French, communicate to children whatever their language. Available: National Film Board.

2. **Free to Be You and Me* (record). Marlo Thomas and Friends. Bell Records, 1972.

   A selection of the stories, poems, and songs from the book (see "Printed Resources" above). In particular, the song "It's Alright to Cry," and "William's Doll" might be fun. Available: Children's Bookstore.

3. **J.T.* (film)

   The story of a shy, lonely kid whose only friend is a one-eyed cat named Bones. Based on the novel by Jane Wagner (see "Printed Resources" above), it could be effectively used with the novel to discuss feelings, and also relationships with family and friends. Available: Metropolitan Toronto Public Library.

4. **Veronica* (film)

   Veronica Makarewicz, nine years old and born of Polish parents, lives over her parents' bakery on Spadina Avenue in the "inner city" of Toronto. The film depicts different aspects of her life – working in the bakery, talking to customers, window shopping at Eatons, etc. Useful in any of the five sections of this program. It could provide a useful focus for discussing children's work. (One of the *Children in Canada* series of films. See others in the series also.) Available: National Film Board.

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Section II
NEIGHBORHOOD PEOPLE & PLACES

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INTRODUCTION

This section is designed to allow for the exploration of relationships between children, and relationships which exist within a community, both social and physical. The purpose of this section is to enable children to learn more about their immediate surroundings, to look constructively at the positive and negative aspects of people living together, and to involve themselves constructively in the community in which they live. While the materials and activities are by no means exhaustive, it is hoped
22 that this section will stimulate the children to become informed and involved in issues which affect their community.

OBJECTIVES

1. To encourage children to discover more about the neighborhood in which they live.
2. To enable children to work toward a definition of "community" by exploring perceptions of their own neighborhood.
3. To help children develop a sense of responsibility for what goes on in their community.
4. To assist children to better utilize the services that exist within their community and to define the gaps in those services.
5. To allow children to explore areas of both conflict and positive relationships between children; between children and institutions such as the school; between adults; between adults and institutions (e.g., immigrant services, daycare facilities, etc.).
6. To help children recognize the interdependence of neighborhoods (i.e., for work, social services, recreational facilities, etc.).

ACTIVITIES AND MATERIALS

MY NEIGHBORHOOD

- **Definition of a Neighborhood**

Discuss with the class what a "neighborhood" is. List all points on the blackboard and guide the class to a general definition.

Have the children list all the activities they can do in their neighborhood and those for which they have to move outside their neighborhood (e.g., sports, shopping, laundry, working, movies). Are there boundary lines to a neighborhood? If so, how can you tell where they are?

- **About Neighborhoods**

The selections "My Neighborhood", "From My Window," and "Houses Bent Over" can be used to start the children expressing their perceptions of their own neighborhoods. Read the selections with the children, and use the questions which follow the selections as a guide for discussion. (KB, pp. 18, 19.)

SECTION II
NEIGHBORHOOD PEOPLE AND PLACES

People talk about "neighborhoods" and "communities." What *are* they? Where is your neighborhood? What do you like and dislike about it? What things are people doing in your neighborhood to make it a better place to live?

Sometimes it is difficult to say exactly where your neighborhood begins and ends, and how it is different from other neighborhoods.

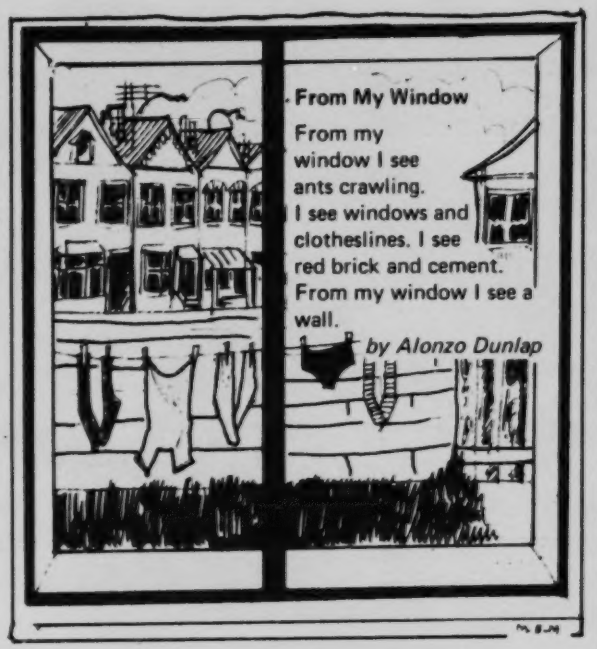
The next three descriptions are about three different neighborhoods.

My Neighborhood

It is a big neighborhood because there is lots of houses and lots of people. My neighborhood is quiet but I have lots of friends. They all come from different countries: Italy, Germany, and India.

There are two parks near my house. One is 15 seconds away and one is 10 seconds away. In the summer our neighborhood and another neighborhood get together and have a game of baseball and after that whoever loses we beat them up. I like my neighborhood very much because it is fun to fool around there.

by Alex Crech



From My Window

From my
window I see
ants crawling.
I see windows and
clotheslines. I see
red brick and cement.
From my window I see a
wall.

by Alonzo Dunlap

Houses Bent Over

Houses bent over look like
Old men who never will stand up
straight again.

Houses face to face
look like they are mad
at each other

by Rickey McBride

1. Do these three selections express similar feelings about the neighborhood?
2. How are they similar or different?
3. Could any of the selections be written about your neighborhood?
4. How is your neighborhood different from and similar to those in the selections? For example, is baseball played in the area? Are the buildings close together? Are the houses old or new? Is there a park close by?

PEOPLE AND PLACES IN THE NEIGHBORHOOD

(Does Your Street Look Like This? KB, p. 20)

Discussion before or after this activity could centre on neighbors. Is it difficult to become acquainted with neighbors? Why or why not? How do the seasons of the year affect contact with neighbors? Do people on the street move often? Are there many people who have recently arrived from other countries? If so, from which countries? and what languages do they speak? What things can you do to make a newcomer to your neighborhood feel welcome?

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- **Other Neighborhoods**

Children can write a description or draw a map of a house or a street in another place where they have lived. It could be in another country or in another part of Canada, or in any other part of the same city. Discussion should allow children to share these experiences and to talk about the differences and similarities in present and past living situations.

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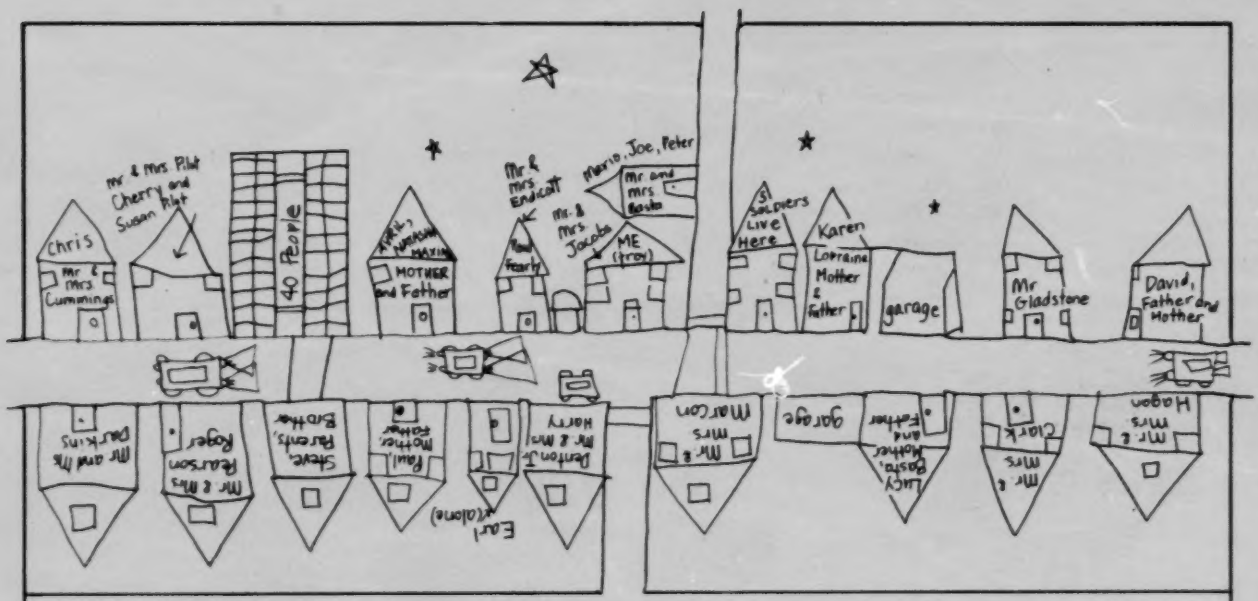

Does Your Street Look Like This?

My name is Troy Vacciana. I am 13 years old. I lived on my street for four years. My street's name is Wychwood Ave. It runs from north to south between Vaughan and St. Clair. There are a lot of nice people living on my street. There are people in different jobs like doctors, lawyers, teachers, psychologists, factory workers, insurance people, police, construction, and vets. I deliver newspapers. That is why I know so many people. People are different on my street by kindness, jobs, education, and different nationalities.

Think of all the people you know on your street or in your apartment building. Draw a picture or a map of your street or building and show where the people you know live.

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Pete & Willie

by Mary Anne Matera

Pete and Willie are good friends. They live on the same street in a very busy section of the city. There are many stores facing their street. Any time of day you can look out your window and see adults and kids walking on the sidewalk and looking in the store windows.

Above the stores are apartments. Pete lives in the apartment above the grocery store and his friend Willie lives in the apartment next door, above the shoe-repair shop.

Every day on their way home from school, Pete and Willie walk by the stores on their street. They like to look in the windows and see all the things that are for sale. The fish market often has live eels wiggling in a large pail of water. The shoe-maker has a very, very large shoe in the window – it must be at least two feet long! There are other stores that have interesting windows, like the bakery, the butcher shop, and the pawn shop, but the best window of all is the variety store window. Mr. Greene, the owner, has great things in his window. Pete and Willie save this store for last because it is the best. They always spend a long time there, until it is time for supper anyway.

Every Saturday morning, after watching his favorite shows on the television, Willie would phone his friend Pete.

"Hi, Pete, are you ready to come out yet?" asked Willie. "We could play ball hockey in the alley with the big boys."

"Sure thing, but first I want to do something else," said Pete.

Willie sighed, "What is it we have to do?"

Pete answered him, "I want to go down to the variety store. I saw something there yesterday and I want to see if it is still in the window. I'll meet you on the sidewalk in a few minutes. 'Bye."

"Okay, 'bye," said Willie. He rushed to put his jacket on to go ou'side.

Pete was already waiting on the walk in front of the grocery store when Willie came rushing down the apartment stairs. Pete was in a hurry to show Willie the great thing he had seen in the window of the variety store.

"I hope it's still there," he said to Willie.

Willie asked, "You hope what is still there?" He wondered what he had missed seeing the night before.

"You'll see," was all Pete would say.

The boys stuffed their hands in their jacket pockets as they hurried to the store to see Pete's surprise.

Mr. Greene's variety store was the best store on the street, and Mr. Greene was very friendly with all the kids. He would often let them sit on the floor on a Saturday afternoon to read the comic books, even if they weren't going to buy one. Sometimes he would even let them take an extra blackball without paying. Pete and Willie liked Mr. Greene a lot, but what they liked best was his store window. Some people might think some of the stuff was junk, but they were wrong.

"Way over there in the corner of the window," Pete said. "Do you see what I'm talking about?"

Willie looked all around the window. He saw all kinds of things like games and puzzles, model airplanes, and other great things, but nothing to get this excited about.

"Okay, Pete, I give up. What is it? What am I supposed

to see that's so great?" Willie asked.

"Oh, come on," said Pete, "don't you see it? What are you, blind?"

Willie looked, but he still didn't see what the big deal was all about.

Pete was getting upset. "Come on, use your eyes. It's right up there in the corner."

Willie finally saw what he thought Pete was talking about.

"Hey, is that it? It's beautiful! What a neat kite," Willie said.

"Isn't that something?" asked Pete.

Neither of them had ever dreamed of having such a great thing as that kite. They had lots of toys, but that was different. A kite wasn't anything like a toy.

Pete turned to Willie, and with a gleam in his eye he said, "If we had a kite like that one the other guys would want to come and watch us fly it. We would be mighty important. They couldn't knock us down the way they do in hockey. It sure would be a great thing to show off."

Willie thought for a minute. "I wouldn't want it just to show off. I'd like to just fly it."

"Come on, let's go inside," said Pete.

"Hello, boys," said Mr. Greene. "Did you come in to read? I haven't got any new books this week, and I think you read all the other ones last week," he said with a laugh.

"No, we didn't come in for that," said Willie. "We came to see you about the new thing you have in the window."

"Do you mean the kite? Why, I can tell by your faces that it's that kite you want to see me about," said Mr. Greene.

They weren't sure what Mr. Greene meant by that, but anyway, he was right.

"That's a pretty fancy kite you know. Do either of you know anything about that sort of thing?" asked Mr. Greene.

Pete answered, "No, but I've seen lots of them and it doesn't look too hard."

"We want to buy that kite, Mr. Greene. How much does it cost?" asked Willie.

"Hey, wait a minute, you two," said Mr. Greene, "I told you that it was a real fancy kite. Fancy means expensive. I don't think I could sell it to you without your mothers being mad at me."

"How much?" they asked together.

"You won't believe this, but this kite is fifteen dollars," said Mr. Greene, "and that's a lot of money."

Mr. Greene saw how disappointed they were. "That kite is really meant for someone much older than you two."

Well, telling them that wasn't helping things one bit. Both Pete and Willie had been told that all their lives.

"Here," said Mr. Greene, "have a blackball – it's free today."

They each took one, but it didn't seem to help much. They really wanted that kite.

"We'd better be going now, Mr. Greene. See you later," said Willie.

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Before they left the store Mr. Greene again told them not to be so concerned about the kite because it was really meant for someone bigger.

"Big deal," thought Pete.

It was nearly noon hour. Pete and Willie started home for lunch. They didn't say much the whole way home, they just thought about the wonderful kite they had seen in the window. When they reached the shoe-repair shop they stopped for a moment to talk.

"I just can't ask my mom for the money to buy that kite," said Pete. "I have about three dollars saved in my bank but that's not enough."

"I know what you mean," said Willie.

"I'm going in for lunch," Pete said. "See you later." He waved, then ran up the stairs to his apartment above the grocery store.

Willie and Pete got together again after lunch on the same Saturday afternoon. Willie suggested playing ball hockey again with the guys in the alley, but Pete was still thinking about the kite.

"I'm sorry, Willie, you can go play with the guys if you like. I'm going to the library," said Pete.

Willie looked at his friend with surprise. "What do you mean by that? What do you want to go to the library for? You didn't tell me you had a project or anything."

"No, I just want to see something. I told my mom about the kite. She said that they aren't too hard to make yourself if you can get someone to show you how. I just thought there might be a book or something we could sort of look at," said Pete. Pete took a good look at Willie's face. Willie didn't look as if he was going to go along with the idea.

Willie took a long time to answer. He was thinking about what the other guys would say if they saw them going into the library on a Saturday. Finally he answered, "Okay, but we won't be too long, I hope."

They started walking west on their street. Willie tried to make Pete walk faster. It was four blocks to the library and if they were lucky the big boys wouldn't see them. After all, they didn't want to be teased to death.

The entrance to the Children's Library was around the corner at the rear of the library building. The two friends had walked the whole way to the library without meeting anybody they knew along the way. Thank goodness for that, too, they both thought.

Inside there were shelves with thousands of books it seemed. It was hard to know where to start. Pete and Willie looked around for someone to help them. They would have liked to have been able to pick out the book themselves, but they weren't quite sure how to go about finding it. They looked and found the young man who worked in

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the library. Pete thought that it would be better to find the man because he would understand their problem about the kite and the other guys.

Pete saw him first. "I need some help," he said.

"What kind of help?" asked the man. "Are you looking for a certain book?"

"We sure are," interrupted Willie. "We want a book about kites. We want to build our own because the one in the store costs so much money." Willie was getting very excited while Pete was getting angry; he thought to himself, "Willie didn't have to tell the guy about the money part of it – he's such a big mouth."

"Yes, I see," said the man. "Well you have come to the right place. We have lots of books that can help you to build your kite. Come with me." He took the boys to the card catalogue.

"I know how to use that," said Pete.

"You do?" asked Willie. He was truly surprised.

"Sure, I learned in school," answered Pete.

"Well, go right ahead and show us," said the young man, whose name, he told them, was Mike.

Mike and Willie were impressed when Pete showed them that he could find the topic of "kites" in the card catalogue. Willie took down the titles of the books. Mike showed them to the correct section in the library. There they found many books that would show them how to build a kite. Mike said that certain books would be better than others because they were easier to understand for a beginner.

Willie and Pete each took one book.

Mike said, "If you need any help, come back and I'll see what I can do."

"For sure," said Pete and Willie, and off they went to read their books. It was three o'clock when they left the library.

"We'd better hurry back," said Willie. "The guys will nearly be finished their ball-hockey game. They are going to be wondering where we've been."

"You're right, let's run," said Pete. But it was too late. They were almost home when the guys came out from the alley behind the stores.

"Hey, where have you two kids been all day?" they asked.

Pete and Willie tried hard to hide their books behind them so the other boys wouldn't see where they had been. After all, to go to the library when you didn't have to go was pretty bad, but to go on a Saturday, well, that was even worse.

"Hey, what have you two got there?" asked Jerry, the biggest boy. "It looks like a book. It wouldn't be a book now, would it, kids?"

They were sunk; they couldn't lie and say no. One just had to understand these things. The guys had caught them, so now they had to tell the truth, like it or not.

"Yeah, I've got a book. I'm going to build something real important," said Willie. "It costs a lot of money, but we're going to build it ourselves."

"You're going to build what?" asked Jerry.

"A kite," said Pete. "It's a real beauty, like the one in Greene's window. Wait till you see it. It's really going to be a neat kite."

"Sure, sure," they all said, laughing. "You little kiddies

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go right ahead and build your stupid kite. It's a sissie toy."

"You bet it is," said Jerry, the big guy, "and besides, it will never get off the ground," he said with a smirk.

With that the guys all left, laughing and calling behind them as they ran, "Sissies, sissies, it will never fly, it will never fly."

"I knew we'd get it if they found out," said Willie.

"I know," said Pete, "but we'll show them. I want that kite, and it's not really a toy like they said."

"Well, I don't feel much better about it," said Willie, "but we don't have much choice now. We have to show them now, or we'll never be left alone. Do you know what I mean?"

Pete nodded; he understood.

"See you later," said Willie.

Pete and Willie got together again on Sunday morning at Pete's apartment. They had both read their books the night before. Now they were ready to start their kite. They were nervous; it had to be good; it had to fly. If it didn't they would never hear the end of it. The other boys would never get off their backs; it would be terrible if they failed.

"Have we got everything we need?" asked Willie.

"I think so," said Pete. "I went down to the grocery store last night. The grocer had thrown out some orange crates. The wood will be great for the frame."

"Okay, then," said Willie, "let's get to work."

They worked very hard on their kite. It was a very important project to them. They used the wood from the orange crates for the frame and crepe paper that Pete's mother had for the covering – a bright orange and yellow paper. Willie's mother made them a cooked glue; the book said that it would be strong enough. Willie had a ball of string in his drawer that he had forgotten about, so he brought that over to Pete's place too.

At last they had finished their two-sticked kite. It had taken them all morning, and now it was finished. It looked great. They were so proud they even decided to name it.

"What do you want to call it?" asked Willie.

"I don't know," said Pete. "How about something to go with its colors? How about Sunset?"

"Good enough," said Willie. "Now that it has a name, let's just pray that it can fly."

The guys always played ball hockey in the alley behind the store on Sunday afternoons. This Sunday was no exception. The usual gang were there ready to play, everyone except Willie and Pete.

"I wonder what those two sissies are up to," said Jerry. "They're probably off crying somewhere because their stupid toy won't work."

"Maybe," said one of the other boys, "but I saw that kite in Greene's store too. It really is something. It must be, because he says he wants fifteen dollars for it."

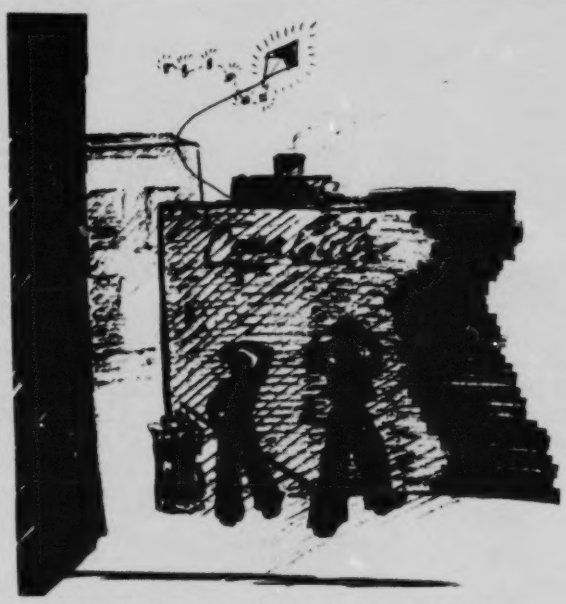
"No fooling?" asked Jerry very seriously.

"Right," said the other boy. "I wouldn't mind one myself, to tell you the truth, if I had the money."

It was just about then that one of the other boys happened to look up.

"Hey, look up over there, you guys!" he yelled.

They all looked up at once, up over the buildings. What they saw soaring above the stores and apartments was a bright orange and yellow object with red tail decorations. The sun was shining on it from the west, and from the



dullness in the alley the object in the sky looked very bright.

"Don't tell me it's those crazy kids' kite!" exclaimed Jerry in disbelief.

"Let's go see!" hollered somebody else.

They all ran from the alley over to the school yard which was two streets over; even Jerry was running to see the kite.

When they reached the school yard they all saw what they thought they would never see. In the centre of the field stood their two friends Willie and Pete, and high above them all flew the homemade kite, "Sunset."

Jerry walked up to them. He stood there with his hands on his hips, staring at Pete and then at Willie and then at the kite. Pete thought that Jerry was going to hit them.

Finally he spoke. "Well, I guess you did okay," he grumbled quickly, "that's not a bad kite." Then he walked away as quickly as he had come.

"Wow, Jerry sure surprised me. I thought for sure we were in for it," said Pete with relief. "I wonder why he was so nice, nice for him, I mean?"

"That's easy," said Willie. "Jerry can't stand the competition. He's probably going to see if he can get the one in Greene's store."

They just laughed. "You're probably right," said Pete.

1. Pete and Willie had a constant fear of what the older boys would think and say about their playing with a kite rather than playing hockey. What did they think the other boys would think and say? Why would the older boys feel that way?

2. Have you ever been in a situation similar to Pete and Willie's?

3. Do you always have to give in to group pressure to get along – that is, do you always have to follow the crowd?

4. Where do Pete and Willie live? What places in their neighborhood are mentioned in this story? In what way is their neighborhood similar to or different from your own?

Figure 1. *Mental map of a "high rise" child (girl 9 years old)*

• **Mapping the Neighborhood**

Using their homes as the central point, have the children draw a map of their surroundings, identifying focal points and possible private spaces (e.g., corners where they could meet friends, the area of the park where they could meet to play, the places they could go to be quiet, to hold club meetings, etc.), friends' houses, and other important places. The maps should be accompanied by written explanations for the choices made.

When the maps are completed, pin them up around the classroom for viewing and discussion.

The maps will probably show considerable variation in scale and detail, depending on whether the children live in high-rise buildings or in single-family dwellings. Figures 1 and 2 illustrate how such differences may affect the way children visualize their neighborhoods.

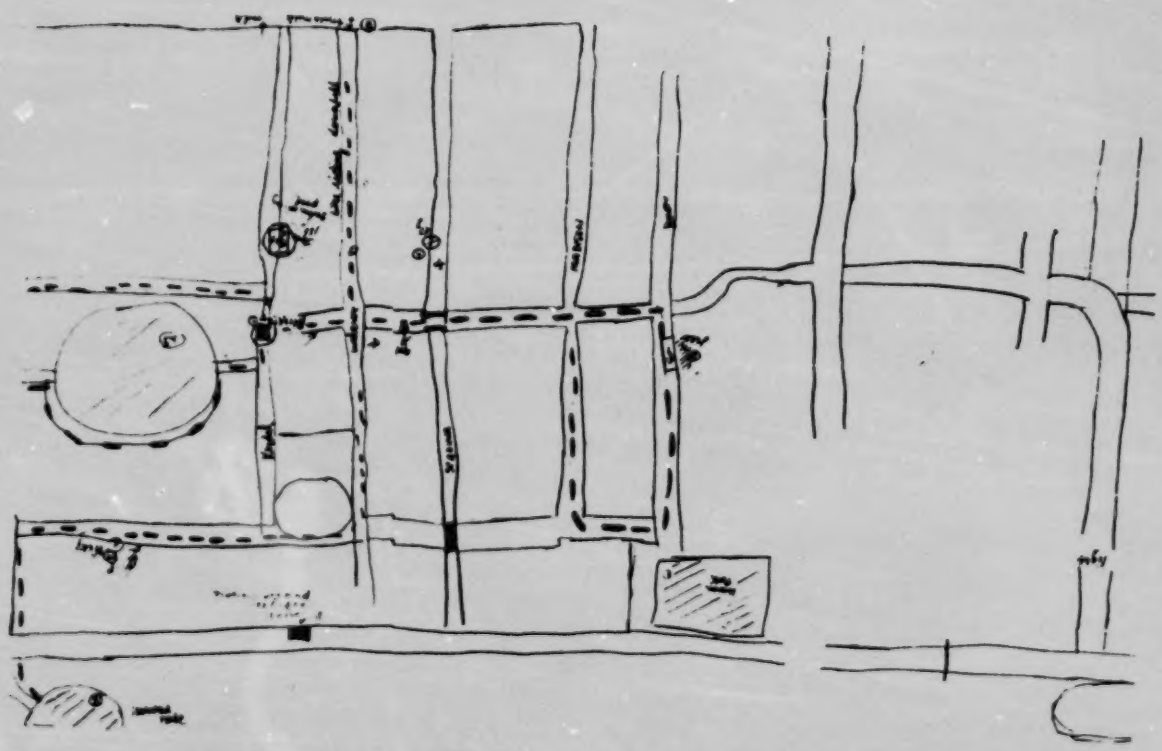


Figure 2. *Mental map of a "low rise" child (girl 9 years old)*

- **The Way Home (KB, p. 27)**

This activity can be done by individuals or in groups. Its aim is to help children to articulate what they know about the community in which they live. Have them draw a map showing the route they take home from school. Ideally, the children's maps should show what is to be perceived by all – street names, shops, different kinds of housing – and should be accompanied by a short written piece to guide the reader of the map. This activity should be followed by a discussion of what the children have mapped: for example, the choice of route because of a favorite shop, or the shortness of the walk; some interesting activity along the way, like a building going up (or down); parks or play areas where friends meet; avoiding a gang or a particular person or dog.

- **Class Map of the Neighborhood**

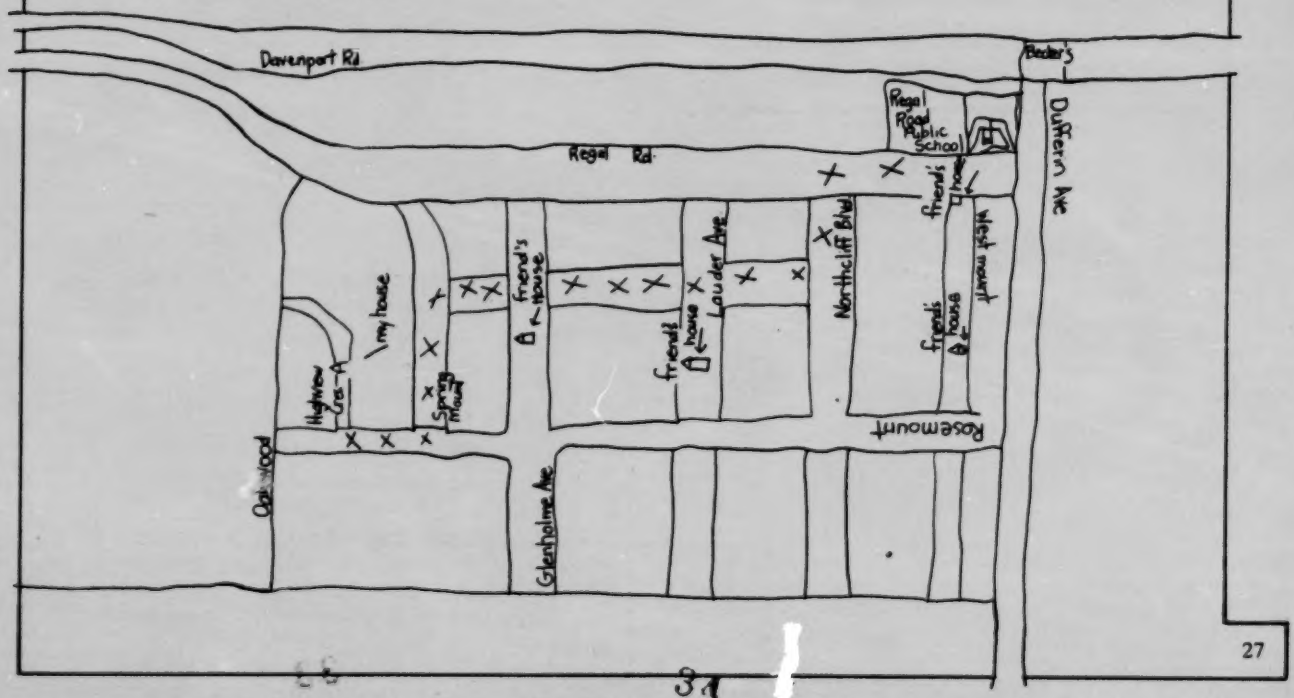
The school draws on a number of areas of the community. It would be useful to post an enlarged map of the entire area from which the school population is drawn. The school and main streets should be clearly visible on the map. Have each child mark the position of his/her home on the map, after discussion of routes home from school. What parts of the community are familiar to each child (presumably the area immediately around her/his home)? What areas of the community are totally or partially unfamiliar? Are there parts of the community the children would like to know better? Encourage children familiar with such sections of the community to point out special features of interest to other children.

The Way Home

Make a map showing the route you take from school to your home. The picture below is one such map.

On your map, be sure to mark any stops you make on the way home, or any short cuts you take.

by Karen Thomas



MAKING CHANGES

- **How Do You Deal with Problems?**

a) From the discussion of "The Way Home" the class can be led to consider common fears and dislikes. This can be particularly effective where specific problems have been raised, for example certain routes being avoided because of racist (or other) bullying. This would be an ideal time to discuss the causes and results of such behavior. Use one or more of the poems or stories in the unit (e.g., "Mark" or "If Somebody Busted My Rope" in Section I) to illustrate the problem so that discussion does not centre on any individual student.

b) Some problems raised may lend themselves readily to group action. For instance, if a commonly expressed reason for avoiding some routes is heavy traffic, a presentation to the City Council or to the ward's alderman would be both a good exercise in group action and a practical introduction to city government. Such an activity, too, may allow for some parent (or other adult) involvement.

- **School Action Project**

Have the children identify conditions in need of change in the school. It might be a need for a better lunchroom program, a better playground, more and better library books, particular extra-curricular activities, specific community use of the school facilities, and so on. Encourage the children to focus on one such situation and to set about devising a strategy for changing it. Questions they will have to consider are what resources are available; what the costs will be; who has the power to make the final decision; what kinds of support they will need to have; and so on. The children could develop surveys and interview other classes of students to determine whether they have their support. If they don't, ways of generating that support can be explored.

Alternatively, the children may identify some neighborhood project. Issues of importance to them may include the need for a traffic crossing; industrial noise, pollution or odor; factory shutdowns in the area; the need for parks or other recreational facilities. Reading the poem "Dirt" (KB p. 28) may be a good way to start this discussion.

Sometimes there are situations in the community which people want to improve or change. The following poem looks at such a situation and the response of two children to it.

Dirt

We're not allowed to swim in the lake
"You'll get sick if you go swimming there," Mama says
"You'll get sick
because the water is sick
– sick and dirty from the factory."
That's why Lisa and I stuck out our tongues
at Mr. Eriksson who owns the factory
and yelled "You nitwit!"
But Mama said
that you're not allowed to stick out your tongue
at Mr. Eriksson
and *certainly* not to yell "You nitwit" . . .
So now Lisa and I have
written a letter to Mr. Eriksson
"Don't dirty up the water – we want to go swimming!"
we wrote
Underneath it says
"Best regards from
Lena Persson and Lisa Lindquist."
Good, Huh!
But we haven't shown the letter to Mama

by Siv Widerberg

1. What do you think made the water "sick and dirty"?
2. Why do you think "Mama" reacted the way she did?
3. Which of the two actions taken by the girls do you think would be the most effective? Why?
4. Why do you think they "haven't shown the letter to Mama"?
5. Can you think of any other action that would be even more effective? Why, do you think, would it be more effective?

• **Speakers from the Community**
Invite people from community organizations to talk to the class about why their organizations were formed, what kinds of problems they have encountered, and what kinds of action they take to overcome the problems. Invite tenants' organizations, local daycare centres, immigrant-aid centres, residents' groups, environmental groups, and so on. Children in the class may have parents who are members of such groups, and they may be the best resource people (see Community Research Project in Section III, Families). The resource list of "Community Places and Programs" at the back of this book may be suggestive. You might also get specific names from your local library or community information centre.

• **Interviews with Older Neighborhood Residents**
Perhaps confine interviews to the neighborhood around the school, since it would be advisable to have the teacher (and perhaps some other adults) accompany the children in order to reinforce their credibility in the eyes of the adults being interviewed. Alternatively, you might invite older residents to the classroom for discussion and interviews.

First, discuss with the class the questions they want to ask about the neighborhood. It is likely that, having developed a questionnaire in the classroom, the children will find that specific questions interfere with the flow of dialogue. It is important for the children's understanding of the interviewing process that they themselves discover this, so allow some time for revision, and for their going back to see some people a second time.

Below is a suggested guideline for questions, but it is better to use the children's own phrasing of the questions.

(i) How long have you lived in this neighborhood?

(ii) What changes have you noticed, during the time you have lived here, in: housing (low-rise – high-rise), shopping facilities, opportunities for jobs, changes in ethnic composition, increase or decrease in traffic, increase or decrease in noise, increase or decrease in park space?

(iii) Do you have any old photographs of the street, illustrating some of the changes, which you might be willing to lend to an exhibition at the school? (If yes, it should be impressed on the children that the photographs should be *handled carefully, labelled with the owner's name and address, and returned promptly!*)

After the interview sessions, divide the class into groups of five or six to put together data from the interviews that each participant has had, in agreed-upon categories of information.

Results from each group can be assembled by the teacher, and the entire class can then engage in putting together a profile of the older residents' perceptions of the neighborhood.

This profile can then be illustrated by drawings, paintings, photographs, dioramas, and so on, and kept for exhibition at a later date.

• **Neighborhood Slide/Tape Show**
If the necessary equipment is available, the children could put together a slide/tape show of the neighborhood as it exists today, using a process similar to that outlined above (Interviews with Older Neighborhood Residents) to show how it has changed or remains the same. The slide/tape show *Come with Us*, listed in Resources at the end of this section, is a good prototype of this kind of activity.

• **Open House**
Have an open house (day or evening) to which the children invite parents and older residents to see and hear about the work the children have done in studying their community.

NEIGHBORHOOD PEOPLE AND PLACES: RESOURCES

Addresses of bookstores, publishers and distributors are listed in the Resources section at the back of this book, if not provided here. Asterisks indicate items suited to the classroom.

PRINTED RESOURCES

1. **The Canadian Alternative: Survival, Expeditions and Urban Change.* By W. W. Bunge and R. Bordessa. Geographical Monographs No. 2, York University, Atkinson College, 1975.

A book of ideas written for the university level, but suggestive for adaptation in this section, at grade 5 to 8 levels. The illustrations for the activity "Mapping the Neighborhood" are drawn from it. Available: York University.

2. **Come with Us: Children Speak for Themselves.* (See What Makes Me: Resources, above. Also listed in Children's Reading List)

3. Community Newspapers
Useful for examining what is going on in the neighborhood. Some examples in Toronto are:

The Parkdale Citizen (Tel. 532-9378)
224 Cowan Avenue (2nd Floor), Toronto

The Toronto Clarion (Tel. 363-4404)
96 Gerrard St. East, Toronto

You might use these as examples if no community newspaper exists in your area. Telephone the Community Information Centre for information about newspapers in your community.

4. **Discover Your Neighborhood Heritage.* By Ian Scott. Learnexs Press, 1976.

A resource kit that explains how to find out

about the history and present composition of your neighborhood. Includes an excellent list of resources. Available: Learnexs Press.

5. **My Backyard History Book.* Written by David Weitzman, illustrated by James Robertson. Little, Brown & Co., Boston and Toronto, 1975. (Brown Paper School Series)

While written to the student, this book profits from teacher guidance in utilizing commonly overlooked resources for exploring the community or city. It is American, but the ideas and much of the content can fit into a Canadian context. Available: Hollinger House, 25 Hollinger Road, Toronto M4B 3G2.

6. **The 1976 Metropolitan Toronto Field Trip Guide.* Learnexs Press.

Some standard trips, but some useful new ones as well. Available: Learnexs Press.

7. **Where We Live: A New Canadian Reading Series for Grade 4.* James Lorimer & Co. Publishers, Toronto, 1978.

Marco and Michela. By Satu Repo with Giuliana Colalillo and Vincenzo Pietropaolo, photographs by Vincenzo Pietropaolo.

Marco and Michela are children of Italian immigrant parents living in Toronto. Their father is a bricklayer and their mother works in a clothing factory. Nonna, their grandmother, also lives with the family and looks after Marco and Michela while their parents are working.

The Golden Hawks. By Paulette Jules, photographs by Ursula Heller.

The Mallot family has recently moved from a downtown neighborhood into a suburban housing development called Maple Valley Estates. Mr. and Mrs. Mallot both work so that they can pay for their new home, and the whole family has problems adjusting to their new surroundings.

Cedric and the North End Kids. By Bill Freeman, photographs by Lutz Dille.

Cedric has just arrived from Jamaica to join his parents in Hamilton, where his father has found a job in a steel mill and his mother works in a hospital. Life in Canada is sometimes bewildering for Cedric, but he gradually becomes one of the North End kids.

About Nellie and Me. Two stories by Barry Dickson and Seonida, photographs by Paul Craven.

"A Home for Nellie" is set in a public housing project. Sharon lives in a high-rise apartment with her mother and a younger brother, Joey. In the course of the story, Sharon tries to change the "no pets" rules to help her older friend, Mrs. Davis.

"About Clocks, Candies, Bullies and Me", takes place in a downtown apartment building where Billy lives with his mother. His brother is home on a visit from training school, and his father may return to live with the family.

What's a Friend? By Satu Repo, photographs by Lutz Dille and Edwin Gailits.

Fernanda is excited when Emily moves into her downtown Portuguese neighborhood. With her blond hair and blue eyes, Emily is the "real" Canadian friend Fernanda has always dreamed of– or is she?

Any of this series of books may be used as well in other sections of this curriculum program, as supplementary material. (Listed in Children's Reading List.) Available: Children's Bookstore or Longhouse Book Shop.

AUDIOVISUALS

1. *Bleeker Street* (film). Canadian, 25 min., black and white, 1973.

Residents of a poor, working-class neighborhood in Toronto fight a development corporation to save their homes. Essentially for teacher background. There may be parts which could be used with the children. Available: Development Education Centre (see also the DEC film list for other possible films, particularly for teacher background.)

2. **My Name is Susan Yee.* Color, 12 min. 8 sec. (one of the *Children in Canada* Series).

A young Chinese Canadian girl talks about her home and community in Montreal's Chinatown. A once stable and cohesive community is being dismembered and dispersed by urban developments. In spite of this, the family is determined to stay. A useful film in the discussion of the family, family moves, and the community. The process of urban development depicted in the film is not peculiar to Montreal, and provides a useful focus for a discussion of what effects development has on a community, and what people can do about it. (Other films in this series are also recommended, as both related in content and suited to the age level.) Available: National Film Board.

3. **Venha Connosco (Come with Us)* (slide/tape show). 12 min., produced by Canadian Women's Educational Press in conjunction with a grade 6 class at Shirley Street Public School, 1977.

A slide/tape show produced by a grade 6 class in Toronto about their neighborhood in the Dufferin-Dundas area. It would be useful in helping students define what aspects of their community they want to explore, and in suggesting a process by which they might do it. Available: Cross Cultural Communication Centre; Ministry of Culture and Recreation; Toronto Board of Education.

Section III
FAMILIES

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INTRODUCTION

In the preceding section students explored relationships, both physical and social, which exist in communities, with specific reference to their own neighborhood. In this section they will explore relationships within a family.

In most traditional curriculum programs, the model of the family presented is that of a harmonious, two-parent, middle-class, upwardly mobile, nuclear family. While this model does not in fact reflect the lives of most middle-class Anglo-Saxon children, it is even more divorced from the reality of immigrant children and of the children of working-class and unemployed parents. Consequently, such a model acts as a barrier to the children's understanding of themselves and their actual family situations.

This section encourages children to examine different family structures and to explore the dynamics of a variety of family situations. It examines external pressures on individual family members and on the family unit as a whole. The section also looks at some of the ways in which family values can conflict with societal values as reflected in institutions such as the school. It does this, not by suggesting models, but by providing materials and activities which encourage children to explore, constructively, their own experiences.

Through such exploration, both differences and commonalities in the children's experiences emerge, breaking down stereotypes of different family situations and providing for positive interaction of children with adults and with other children.

OBJECTIVES

1. To assist children in examining what a family is and what forms it can take (e.g., nuclear, single-parent, communal, extended).
2. To examine what binds a family together (e.g., caring, housing, support, responsibility).
3. To strengthen the child's family image through:
   a) acknowledging that both harmony and conflict form a part of *all* family circumstances;
   b) encouraging the children's awareness of pressures which operate on parents in caring for and supporting their families.
4. To look critically at traditional roles of men and women in the family and the factors which condition those roles.
5. To examine the reasons for immigration and migration, and the effects of both on families.
6. To explore how family values can differ from and conflict with expectations of the school.
7. To discover and explore the actions that people take to relieve family stresses (e.g., day-care, parents' associations, cultural associations, co-operative housing, recreational and social activities).

ACTIVITIES AND MATERIALS

Introduce this section by again suggesting to the children that they might want to consolidate and preserve their work in the form of a scrapbook. Remind them that they have touched on discussions about families in the last two sections, and point out that this section will allow them to look at families and family situations in more detail.

WHAT IS A FAM[illegible]

- **Family Pictur[illegible]**

Encourage children to bring in any family photographs that they can – e.g., a group shot, or pictures of individual family members, or any used in the first section, What Makes Me; family members who are here in Toronto, in other parts of Canada, or in other countries.

Alternatively, suggest that they draw a picture of their family. Class discussion of the pictures should be directed towards arriving at a definition of what a family is (see "Family Structures" below). It is important that the students realize that you appreciate the fact that their family structures and naming patterns will differ.

- **Family Trees**

The phenomenon of a "nuclear family" is fairly recent, and common to industrialized areas such as North America and parts of Western Europe. However, many of your students may have come from relatively non-industrialized areas such as southern Italy, the Azores or Portugal, the West Indies, Latin America, China, and India. Their family structures may differ considerably from that of the nuclear family.

A few specific activities in this section focus on these different family structures, and all the materials in the section are designed to reflect a variety of family circumstances.

Four different family trees are included to give you an idea of the possibilities:

a) A fairly typical North American nuclear family situation – but keep in mind that the single-parent family is increasingly common;

b) The family tree of Maria Gomez-Garcia. Note that it is common in Latin America for marriage unions to be signalled by a dual surname;

c) The family tree of Balbir Kaur. There are a few important differences between Sikh names and American or European names. For one thing, first names can be either masculine or feminine – the name Balbir, for example, can be given to a boy or a girl. It is the second name which identifies the sex of the person – for example, the name Singh is masculine and Kaur is feminine. Thus Balbir Kaur would be a girl's name, and Balbir Singh a boy's name. (The name Singh was given to Sikh men for their courage and fearlessness in war, and is symbolic of the lion, an animal much admired for such qualities. Kaur means princess.)

There is also a family name which roughly parallels North American surnames. Balbir Kaur's family name is Dhaliwal; but back in India, Singh and Kaur were used as the surname. When the family moved to Canada, the confusion over surnames caused Balbir's sisters, Balbinder and Surrinder, to take their father's name – Singh. A few years later Balbir's mother and father began using their family name (Dhaliwal) as their surname. Later Surrinder again changed her surname to make it consistent with her father's surname, now Dhaliwal. The rest of the children maintained Singh and Kaur as their surnames.

An interesting point for discussion here is the pressure on immigrant people to change their names in conformity with the accepted norms of this country. The nuclear family with the same surname for all its members is still considered the norm, even though it is not the reality for an increasing number of Canadians.

d) The family tree of Jessica Smith. This family tree attempts to show how it is possible for Jamaican children of one mother to have different surnames. It is customary in Jamaica (but not a fixed rule) for children to be given the surname of the father whether the union between father and mother was "legal" or not. The tree also attempts to indicate the immigration patterns of Jamaicans.

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SECTION III
FAMILIES

What is a family? How are families different? How are they alike? Do we need them?

Families can be very different from each other. They can be related by blood or related through parents choosing their children by adopting them. Still other children live with people who love them but are not necessarily their parents by blood or adoption. Who is in your family? What do you know about what they do at work? What do they know about what you do in school?

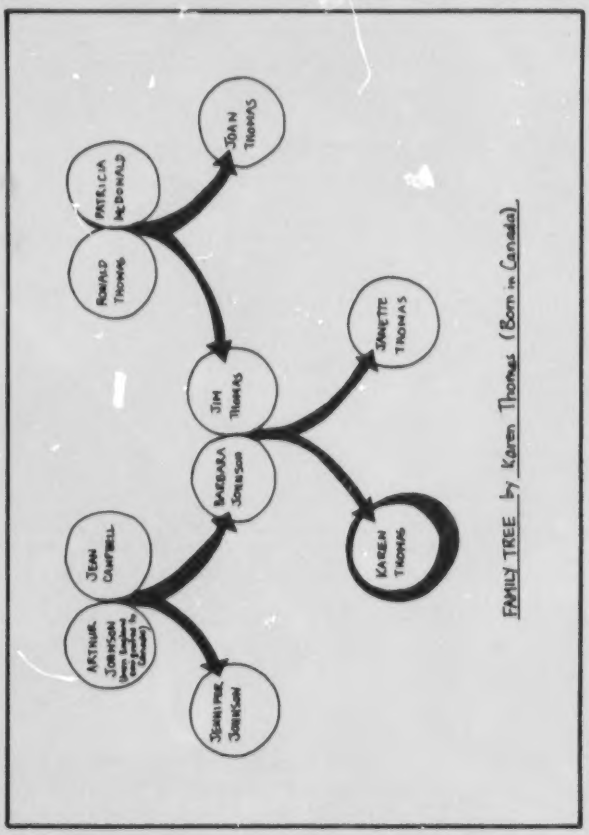
Family Trees

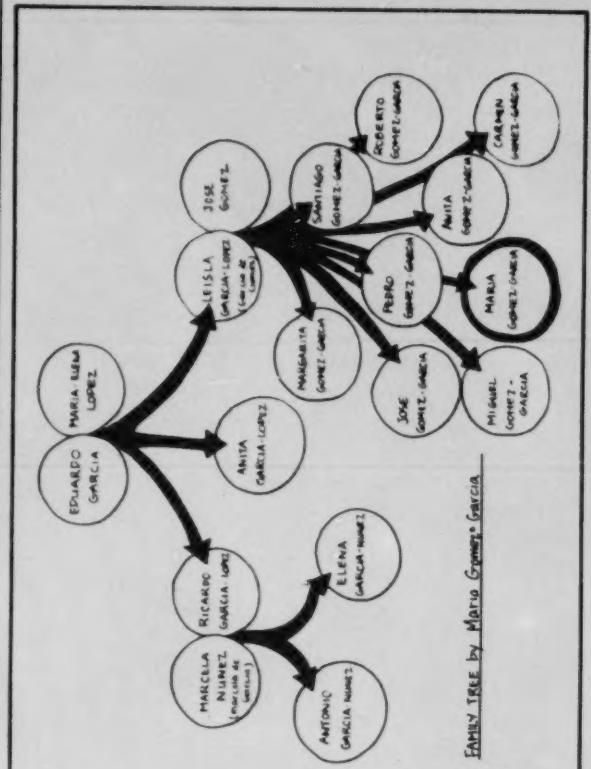
One way to show what your family looks like is by making a family tree.

1. Look at the family trees of Karen Thomas, Maria Gomez-Garcia, Balbir Kaur, and Jessica Smith.

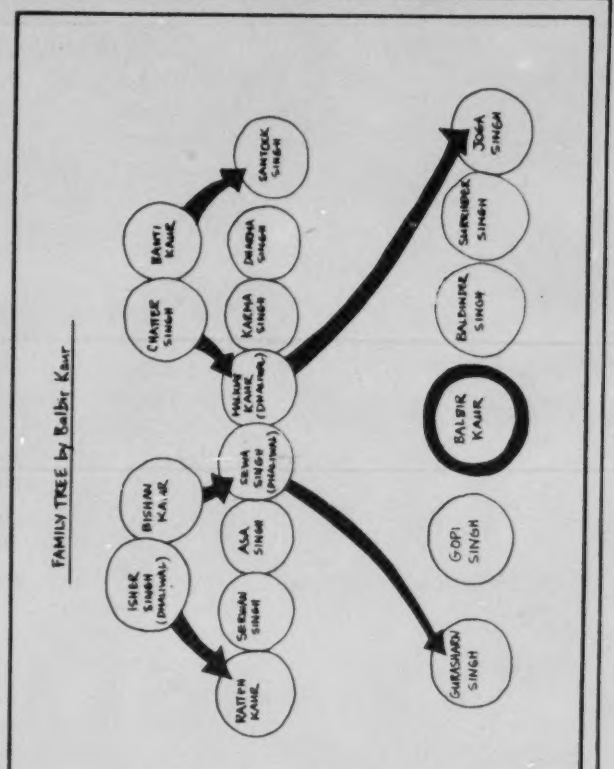
   Pick out the parents, grandparents, brothers, and sisters of each of these children.

   Which family tree looks most like your family?

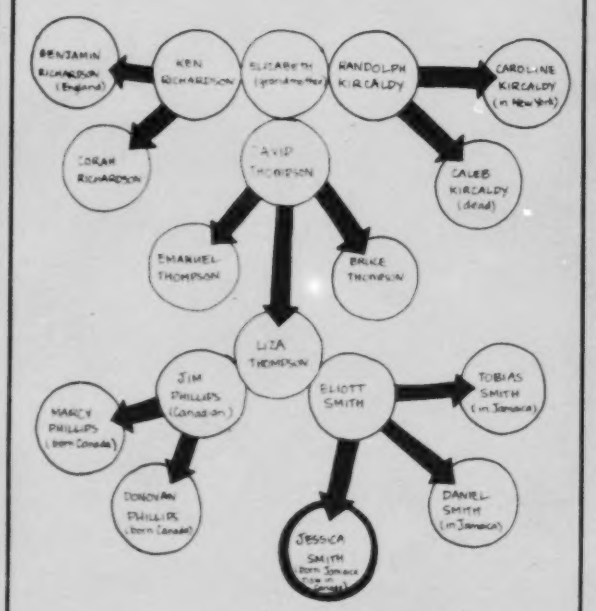




FAMILY TREE by Mario Gomez-Garcia



FAMILY TREE by Balbir Kaur



FAMILY TREE by Jessica Smith (born in Jamaica, now living with her mother and going to school in Canada)

2. Research your own family tree to find out the full names of your parents and grandparents; include your great-grandparents if you can.

3. Make a chart of your family similar to the ones in this book. Other information you can include in your family trees:

a. the country in which each family member was born
b. the country in which each family member now lives
c. the languages spoken by each family member
d. the dates when family members came to Canada.

• **Who Lives in My House Charts (KB, pp. 33-36)**
The *Who Lives in My House* charts are included to suggest another way of examining family structures. The four charts present a nuclear family, a group home, a single-parent family and nuclear family living communally, and an extended family, respectively.

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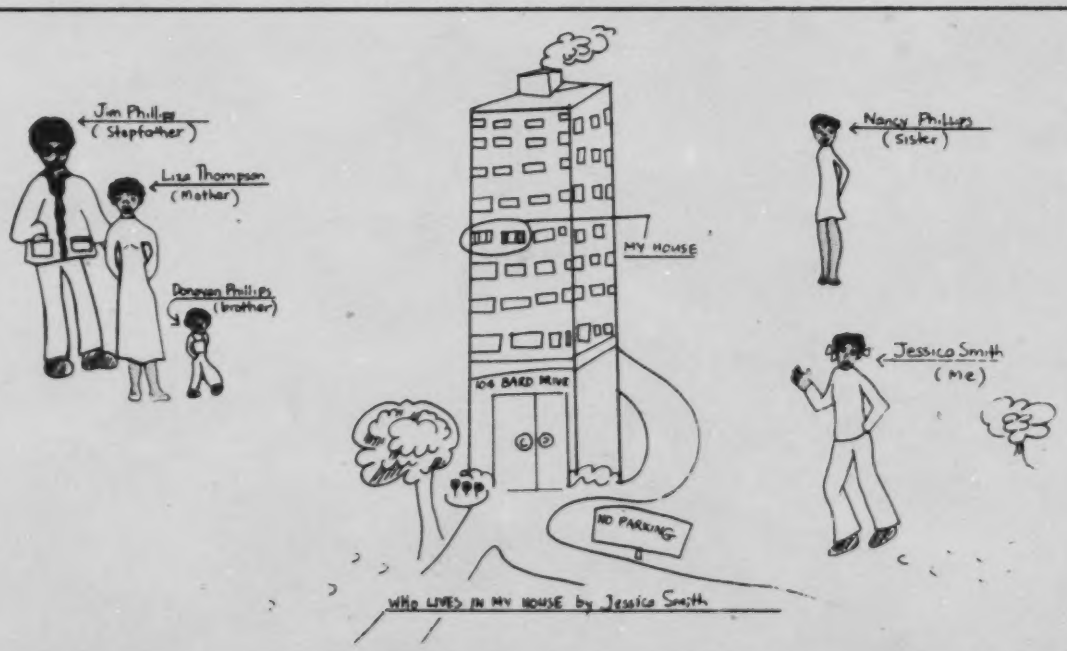
Who Lives in My House?

The people who live with you can be part of your family whether they are related to you like a brother or sister or not. Another way to look at family is to talk about who lives in your house. Here are pictures of four different houses of people – the houses of Jessica Smith, Jocelyn Dilkes, Karen Thomas, and Maria Gomez.

Which one looks most like your house?

How is each similar to or different from your home?



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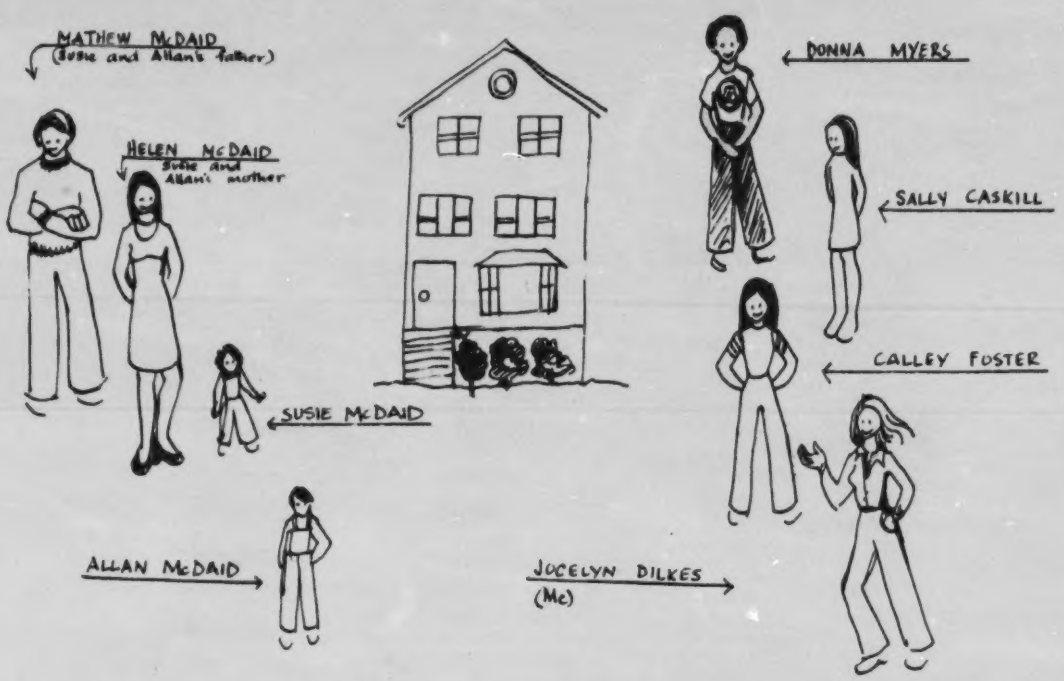

WHO LIVES IN MY HOUSE by JOCELYN DILKES

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WHO LIVES IN MY HOUSE by KAREN THOMAS

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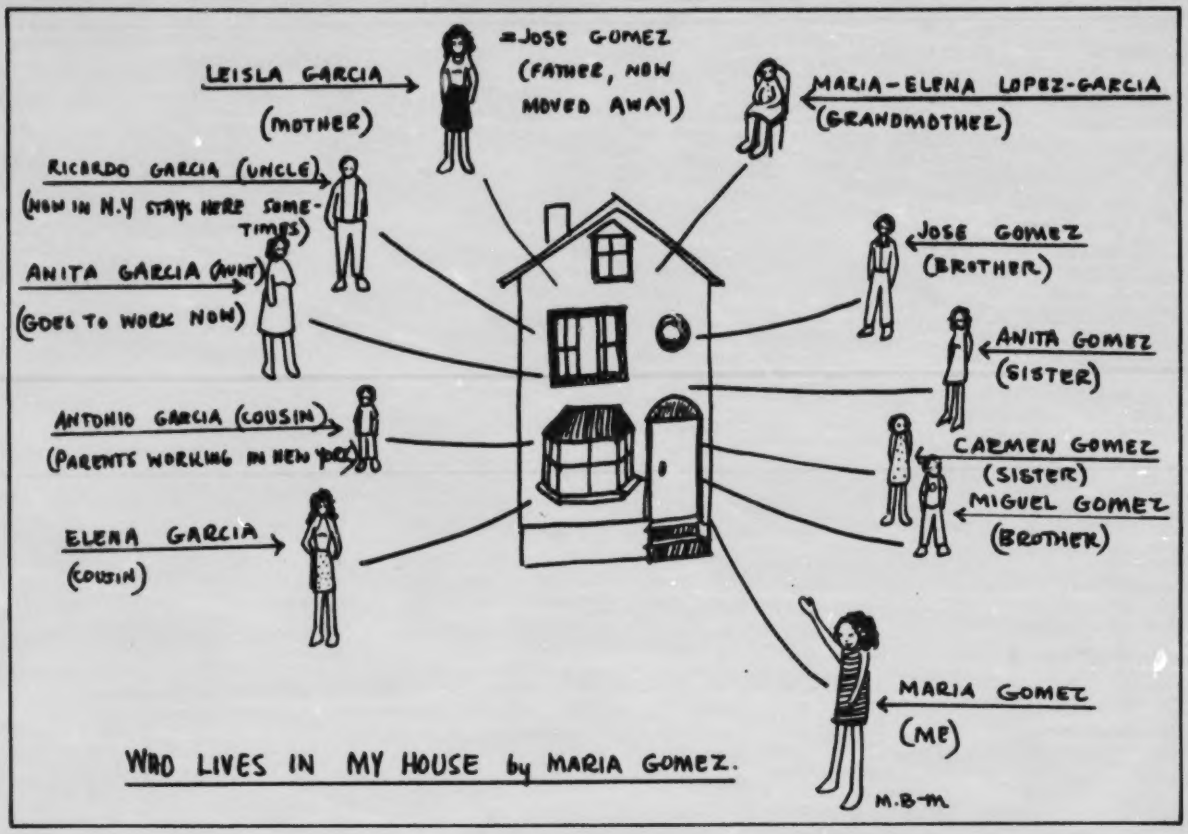

LEISLA GARCIA (MOTHER)
=JOSE GOMEZ (FATHER, NOW MOVED AWAY)
MARIA-ELENA LOPEZ-GARCIA (GRANDMOTHER)
RICARDO GARCIA (UNCLE) (NOW IN N.Y STAYS HERE SOMETIMES)
ANITA GARCIA (AUNT) (GOES TO WORK NOW)
JOSE GOMEZ (BROTHER)
ANITA GOMEZ (SISTER)
ANTONIO GARCIA (COUSIN) (PARENTS WORKING IN NEW YORK)
CARMEN GOMEZ (SISTER)
MIGUEL GOMEZ (BROTHER)
ELENA GARCIA (COUSIN)
MARIA GOMEZ (ME)
WHO LIVES IN MY HOUSE by MARIA GOMEZ.
M.B-M

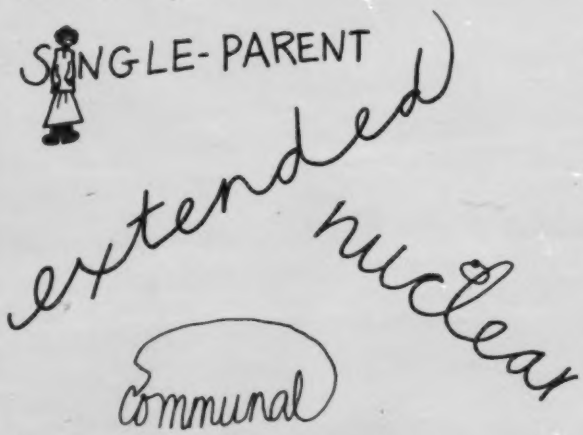
1. Make a picture of your house and the people who live in it. Be sure to put the names beside the people.

Other information you can find out from your parents, or the people you live with, and put in your picture could include:

a. how they are related to you (if related)
b. the age of each person
c. the work each person does

2. Find out what *nuclear*, *extended*, *communal*, and *single-parent* families are.

Which name would you give to each of the four households pictured? What kind of families are pictured in the family trees of Karen Thomas, Maria Gomez-Garcia, Balbir Kaur, and Jessica Smith?



Another way to describe your family is simply to name them and show how they are related to you. This is what Joanne has done . . .

Joanne's Family

I have a whole bunch of people in my family. If I write all of them down I wouldn't have much room left. So I will write who lives in my house.

Hollis – dad
Grace – mother
Olivia – Grandmother
Arthur – brother (moved to Edmonton)
Anthony – brother
Roger – brother
Kathy – sister
Ophelia – sister
Joanne – me

My father works at the construction workers.
My mother works at the Bank of Commerce.
My grandmother stays at home.
My brother Anthony which is 13 goes to Kent School.
My brother Roger, 3, goes to a daycare centre on Dovercourt.
My sister 16 goes to Commerce Court.
My sister 18 goes to George Harvey and I go to Dewson.
And I know my family is very happy. I hope yours is too.

by Joanne Marjadsingh

• **Introduction to "Ricardo" (by Jean Unda)**
("Ricardo," KB, p. 38)
"This story is based quite closely on a boy I met in the laundromat. We had a long conversation, and I visited him in his home on two later occasions. I met his brothers and sisters and gained some insight into the boy's home situation.

Although "Ricardo" was shy, I believe the fact that we conversed in his own language helped to create an atmosphere of confidence in which he could express feelings he might be timid about expressing in school. Perhaps other children, when reading about Ricardo, may be encouraged to speak about their own similar experiences.

In keeping with the objectives of the curriculum program, questions can be raised about the areas of the story that comment on some of the following: *family; work; life expectations; relationships with other people; conflict situations; migration – causes and effects*."

• Another subject raised in "Ricardo" is the paid work which young people do. In this story, Ricardo has earned money for the family through his skills as a tailor. Encourage the children to discuss any jobs they may have had in the past or have at present. The discussion could centre on the skills they have developed or are learning from their work, and/or the contribution to their families which the jobs have allowed them to make (e.g., delivering papers, working in stores, making deliveries, selling flowers or other items, working in the family business, baby-sitting with younger brothers and sisters, etc.).

continued p.44

Ricardo
by Jean Unda

Ricardo lay awake in bed and enjoyed the early morning sun streaming in through the plastic curtains that didn't quite meet over the bedroom window. His ten-year-old brother Mario still slept at his side. In the double bed across the room he could see his sister Elena alone under the blankets, and knew that Rosa and Patricia must already be up. Indeed, he could hear voices from the kitchen across the hall where they would be having breakfast with their mother and father.

Ricardo was cheered by the sunlight. He had disliked the dark and dreary mornings of his first winter in Toronto. He and his family were from Ecuador, which gets its name from the equator, which passes through that country. He was accustomed to days and nights of equal length all year round, with the sun always rising at six in the morning and setting at six in the evening.

Ricardo slipped out of bed without waking Mario. He washed and dressed; when he entered the kitchen his father had already left for the factory where he worked as a carpenter. Ricardo's mother and his sixteen-year-old sister Rosa, who worked together in another factory, were just on their way downstairs.

"Good-bye, Mama," called Ricardo.

Mrs. Morejon stopped. "Oh! I almost forgot." She rummaged in her purse as she climbed back up the stairs. "Here, son. Here's the change for the laundromat. Patricia will tell you which clothes need washing."

She and Rosa slipped out through the front doors, careful not to disturb the Chung family on the first floor.

Now the day began in earnest as the rest of the family got up and readied themselves for school. Patricia made breakfast while Ricardo prepared his own lunch. Twelve-year-old Elena helped to dress the little ones, Carlos 6, Josefina 5, and Elsa 4, all of whom shared the other bedroom with their parents.

Ricardo sat down for breakfast in the first "shift." He would have to leave earlier than the others as the senior school he attended was a twenty-five-minute walk away. The others went to a junior school that was only two blocks from the house. Patricia and little Elsa did not go to school.

Ricardo had been amazed at the strictness of the procedures when his father had registered him at school in September. The people in the school office had demanded all sorts of papers and information about the whole family, and when they had discovered that Patricia wasn't attending school they had wanted to know why. Mr. Morejon had explained that she had to stay home to take care of little Elsa, as they couldn't afford to pay anyone else to do it. Next September Elsa would be old enough for kindergarten and Ricardo supposed that Patricia would have to go to school then. She had never really liked school very much and he didn't think she'd be very happy going back. In Ecuador, Rosa had attended school for only three years before going to live with their grandparents in the country, where she had kept them company and helped them with the chores. It had been a privilege for Ricardo to be sent to school for the full

six years of the primary, and it had not always been easy for his parents to buy him his books and notebooks and pencils. Not with such a big family.

When Ricardo stepped out into the street he felt a cold wind, and was surprised that the morning was not as warm as the sun had promised. A few dirty leaves left from autumn rasped across the sidewalk and crackled when he stepped on them. He had never seen bare trees before coming to Canada, and he noticed now that the buds at the tips of the branches had swollen rapidly since the disappearance of the snow two weeks before. He was looking forward to the spring. The snow had been beautiful and strange, but he and his family had spent most of the winter indoors.

The seasons were new to Ricardo. In Ecuador, where he had lived in the mountains, the climate is always temperate like our spring or fall. Once he had travelled down the winding mountain roads to the coast, and there the climate had been hot and humid. It had been as if summer was a place you visited, rather than a season. In Toronto you stayed in one place and the seasons came to you whether you wanted them to or not. Well, at least the family would be able to get out about in summer – although, Ricardo remembered, last summer there had been a lot of overtime work at the factory, and that had cut into their time together.

Ricardo crossed Harbord Street at the crosswalk. For a long time had had been self-conscious about stopping the cars by himself and had preferred to cross at the lights. But then he realized that the drivers actually expected to be stopped and sometimes even did so when he only stood at the side of the road, not even pointing his arm. The first time that had happened had been the first time he had crossed by himself. Now it was easy.

Walking up Grace Street, Ricardo noticed in front of the houses the neatly tied-up bags of garbage – some green ones and lots of little white ones with "Honest ED's" printed on the side in large red letters – and he thought how very clean and organized Toronto was. There seemed to be so many more rules about how to do things – like about school, about crossing the streets, even about buying bus tickets. It was all so different from life in the small Ecuadorian town.

From his father's letters, written during his two years stay in Canada before the family's arrival, Ricardo had imagined a Toronto filled only with tall, tall buildings, and had been almost disappointed to find it otherwise. Now as he walked west along Bloor Street he noted in particular the store fronts of the two- and three-storey buildings. Many of the products were advertised in Greek and Portuguese and Italian. There were even some signs in Spanish and a few in what he supposed was Chinese. He had been surprised to discover that being Canadian didn't necessarily mean speaking English or even French. He had imagined that all Canadians would be like his teacher, Miss Brown, who was tall, blue-eyed, and blond.

Ricardo paused in front of a shop window filled with bolts of heavy cloth. The sign said, "Made to measure trousers. $20." It was a tailor's shop. Pressing his face up against the glass and shielding his eyes from the morning sun, he squinted into the darkness of the unopened shop, trying to catch a glimpse of the workroom in the back.

Ricardo's mother was a seamstress, and he had often hovered about her asking questions and observing closely as she worked at the big treadle machine they had kept in the bedroom in his old home. When he had finished primary school at twelve, he had gone to work as an apprentice in a tailor's shop, where his first job was sewing up trousers. After six months, at his father's insistence when home from Canada on a visit, he had been taught to take measurements and to cut the trousers. He recalled the joy he had felt when he received twelve sucres (two sucres per pair) at the end of his first week of work. He had been so proud to present the money to his mother. He had felt very important indeed! With time his skill and his earnings increased. He thought now with longing of those Sundays when he would collect his money and meet his pals at the nearby stadium to play football and to bet on the outcome. But now he was a student again.

Ricardo hurried across the empty schoolyard and entered his classroom just as his ten classmates were sitting down. He was fourteen years old, but he was small and dark and shy and looked younger than many of the other students. If anyone had asked Ricardo what grade he was in he wouldn't have been able to say. In September he had been in a class for New Canadians, and at the beginning of March he had been transferred into another class, class no. 31. Perhaps the teacher had told him what grade it was, but if so he hadn't understood. In his class were two other students who spoke Spanish, two Chinese, one Portuguese, two Greek, and three from the West Indies.

Soon the teacher was telling the class to take out their spelling books, and they talked about the new words in lesson 4. Daisy from Jamaica was able to answer a lot of the questions but it was difficult for Ricardo to understand her. It seemed difficult for Miss Brown, too, who was always telling Daisy not to talk so fast.

Then they opened up their "Toy Box" readers to the story about "The Wishing Well and the Elf." Ricardo found these pictures and stories very different from those in his schoolbooks in Ecuador. There they had read about history and geography and natural science. Now he supposed he was learning English instead. The teacher put some questions about the story on the chalkboard and the students were to write the answers in their notebooks. Ricardo found this a bit difficult and missed the extra help he had always been given in the other class. There the teacher had always explained everything very carefully, making sure he understood each word. Miss Brown seemed to expect him to be able to do more on his own, and he was too shy to admit his difficulties.

At recess Ricardo ran to meet Jose, who had been his friend since Ricardo's first day of school last September, when Jose had spoken to him in Spanish. Ricardo had been both surprised and relieved to discover that he'd be making friends who spoke his own language. Jose was from Guatemala, Victor was from Quito (which is the capital of Ricardo's own country), Juan was from Uruguay, and Jorge was from Colombia. They had all gathered around Jose's football and were choosing teams. Today none of the Greek and Portuguese boys seemed to be joining the game and Ricardo was glad. When they played they all spoke English. He didn't understand much and felt uncomfortable when they laughed, always half-suspecting that they were

making fun of him. It was easier to trust people if you understood what they were saying. With his Spanish-speaking friends he could be in on the jokes.

Soon recess was over and Ricardo was back at his desk. He enjoyed school and was enthusiastic about trying out many things that were new to him: the different games they played in gym and the equipment they used there – indeed, the school equipment in general, like the projectors and language masters. There seemed to be so many more things in the schools in Toronto!

That afternoon Miss Brown talked to the class about the solar system. She held a big book in her left hand and said, "This is the sun." In her right hand she held an eraser. "This is the earth." Slowly she moved the eraser around the book. "The earth moves around the sun."

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Ricardo quickly raised his hand. "But the earth moves at the same time," he said, trying to make his meaning clear by demonstrating with another eraser. "It makes the day and the night."

Miss Brown was very surprised and asked if he had learned it from an older brother or sister. Ricardo told her he had learned it himself at school in Ecuador.

When Ricardo arrived home from school his younger brothers and sisters were already in the living room. The big color television set was switched on. They were very proud of this possession and spent a lot of their time watching it, especially during the winter. It seemed to have taken the place of many of the pastimes that had been part of their lives in Ecuador. On the table beside the TV were a stereo and a portable AM/FM radio, both new and shiny, in sharp contrast with the rest of the room and its furnishings. Mr. and Mrs. Morejon had been saving their earnings to buy a house. Indeed they were going to move into one at the end of the month. Mr. Morejon had been nervous about taking on the big financial responsibility until he had discovered how difficult it was for a family with children to rent an apartment in Toronto. Well, in a house of their own the children could play in the basement and make all the noise they wanted. They could all be more relaxed.

"Hey, Patricia! Where are the dirty clothes?"

"Just a minute, Ricardo. Wait till this is over."

She was watching "The Flintstones" and Ricardo sat on the arm of her chair. The younger children sat on the sofa, absorbed by the animated figures. It was quite easy to follow the story without understanding the dialogue. Ricardo translated some of the phrases he caught to Patricia who, of course, had managed to learn very little English because she was at home all day.

Later, Mario accompanied Ricardo to the laundromat, and sat patiently on the bench where Ricardo worked away at his homework. The laundry had become their chore since their arrival in Canada. In Ecuador it had been the task of his mother or the older girls to wash the clothes at the stone sink in the patio, dousing the clothes with cold water scooped up in an old pot from the deep cement trough, and soaping and scrubbing them on the cement slab until, according to his mother, they were much cleaner than the automatic washers could ever get them. And the clothes had always smelled so nice after drying in the sun. But they had always needed ironing after so much scrubbing, thought Ricardo, while he and

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Mario folded the smooth clothes still hot from the dryer.

On the way home from the laundromat they passed the little alley-like street where their new home-to-be was located. Along one side was a row of small, attached two-storey houses, with each narrow wooden front porch painted a different bright color, in an attempt to be different from the others. Opposite was a row of garages and high board fences enclosing the backyards of the houses in the next street. A group of boys were playing ball now in this street that was rarely bothered by cars. Ricardo was looking forward to the move to this street, especially since they would be moving in next door to his uncle and cousins. It was Mr. Morejon's brother who had first come to Toronto and had helped Mr. Morejon to come later. Now the two brothers worked together in the same factory and their wives worked together in another factory. They had helped each other a lot.

As Ricardo and Mario climbed the stairs carrying the clean clothes, little Cecilia toddled out onto the top landing to greet them. Her parents, friends of the Morejons from their home town in Ecuador, dropped her off every afternoon on their way to work.

"Come, my little one. Come and eat." Elena caught Cecilia up, carried her into the kitchen, and sat down with her to feed her from a bottle she had just warmed. Patricia was sitting at the table shredding a cabbage into a big orange plastic bowl. Soon her parents and sister would be home for supper.

Ricardo went into his parents' bedroom and got out the trousers he had cut out for his brother. He sat down at the portable electric machine and began to sew the white top-stitching on the back seams. His father bought lots of fabric remnants when he saw them at reduced prices, certain that whatever the size of the piece it would be sure to do for someone in their big family. It had taken a while for Ricardo to adjust to the electric machine after having been

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so accustomed to the treadle machine, but now he had it mastered. Last week he had made a pair of trousers for a friend of the family. The man had paid Mrs. Morejon the money and Ricardo didn't even know how much it was, but he was happy to be able to help the family. He didn't need much money for himself anyway. His father gave him two dollars each week for spending money but often the money accumulated for weeks at a time just because he didn't know what to spend it on. At the end of the winter his father had suggested he use it to buy a sled, and he and his brothers and sisters had enjoyed themselves sliding down into Christie Pits until the final snow had melted.

Ricardo joined the fronts and backs of the trousers together. Sometimes, as now, he wondered what kind of job he would get when he left school. Miss Brown had asked him and his classmates why they thought their fathers all worked in factories. She had said that it was because they didn't speak English and hadn't had more education. She said this to encourage her pupils to stay in school longer. But Ricardo knew that his father had been pleased to have the opportunity of steady work in the factory, because there had not always been much chance to work in the small town in Ecuador. Of course, there were some friends of his father's, like Mr. Martinez from Argentina, who were disappointed about the jobs they had obtained. Mr. Martinez had specialized in repairing automobile carburetors in his own country, but in Canada there was no need for his skill since it seemed to be the practice here to replace faulty carburetors with new ones. Ricardo could still see Mr. Martinez' angry face when he was telling Mr. Morejon about his interview with the Manpower counsellor. He had told the counsellor that much gasoline was wasted because the carburetors were not adjusted correctly, but the counsellor didn't seem to be interested. Mr. Morejon had agreed with his friend that people from their countries knew how to make a little go a long way, but that Canadians had a lot of everything and seemed to squander it. Sometimes it made them angry to see such waste, and often they felt sad to think of the people who could use what was discarded. Anyway, Mr. Martinez had got a job washing dishes and was not very happy about it. But to Ricardo it seemed that it would be good to take any kind of job so that he could help out his family, especially now that they were buying a house. Of course he would continue at school until he was sixteen, and perhaps by that time he would have learned quite a bit of English that would help him get a job. He didn't have any specific plans to learn a trade. Maybe he could work as a tailor or in a factory.

Ricardo lifted his foot off the pedal of the sewing machine as he heard the sounds of doors opening and closing, footsteps on the stairs, and greetings called out as Mr. and Mrs. Morejon and Rosa arrived home from work.

1. Describe the members of Ricardo's family. Does it seem to be a happy or unhappy family? Give your reasons.
2. What chores have to be done to keep the household going, and who is responsible for each one? Why is the work divided in this way?
3. How was Ricardo's mother's work changed? Why has it changed?

4. What work do Ricardo's father, uncle, and Mr. Martinez do? Why do they work at these jobs? How do they feel about their work?
5. Describe Ricardo's home, mentioning the space, furniture, and location.
6. Describe your own family, work that each family member does, and your home, and tell how it is different from and similar to Ricardo's.
7. What are Ricardo's feelings about winter?
8. How does Ricardo feel about school and about his friends there? Describe a situation in which you yourself had some of these feelings.
9. In what ways do the families in this story help each other? Is this a common practice for families who have just come to Canada? Is it a common practice for Canadian families to help each other?
10. Why did Ricardo's family come to Canada? What are the advantages and the disadvantages of moving to Canada?
11. Why did Ricardo's father and uncle come to Canada before the rest of their families? Do you know other families (it might be your own) who have come to Canada in this way?

Best Friends

by Mary Anne Matera

I have a best girlfriend, Dianne, and the great thing about her being my friend is that she lives at my house. She and her mother and two brothers live in the basement of our house. It's rented, that's why they live there. Having your best friend living at your house is pretty great.

On Sunday afternoons my mother and Dianne's mother do their washing. They both work so they only have Sundays to do their housework. Dianne and I help. In the warm weather the laundry can dry out on the clothesline, but in the winter when it is cold it has to be put in the dryer. We don't have a dryer at our house so in the winter Dianne and I go to the laundromat to use the dryers there.

Our mothers give us each a bundle-buggy with a green garbage bag inside filled with heavy wet laundry. I wish wet clothes weren't so heavy. They make the bundle-buggy hard to pull and sometimes the buggy catches you in the ankles and it hurts. Six dimes each and off we go, five are for the dryers and one is for us.

I like going to the laundromat with Dianne, especially when it snows. You can hear the squeaking of the wobbly wheels as you walk up the hill towards Dufferin Street, making designs in the snow with the wheels as you go.

1. Write about a friend of yours, describing the things you do together.
2. What are the advantages of living in the same house with another family?
3. Who lives in your house?

- **Family Responsibilities**

Discuss and list, with the students, the things a family needs for living in Canada. Items may include food, clothes, a place to live, heat, water, electricity, and so on. Why does a family in Canada need the things listed? Do people in every country need these things? Why or why not? Discuss the differences between needs and luxuries. Whose responsibility is it to ensure that the family has the things it needs? Who is responsible for providing these things in the story "Ricardo"? Who is responsible for providing these things in the children's own homes?

- **Families Together**

Develop with the children a list of activities that family members do together. These need not be elaborate excursions – they can be such things as crying, shouting, hugging, kissing, fighting, laughing, eating, talking, playing, working, sleeping, and so on. Discuss which things they like and which things they don't like.

- **Work in the Home (KB, p. 45)**

This activity is intended to examine, *not criticize,* the task division in the children's homes. The aim is to help the children understand why people do the work they do, and to question the assumption that a certain role model is universal.

In the "Work Schedule" illustrated (KB, p. 45) the author's father figures only once in the work schedule. However, his work as a cook in a restaurant means he must work from 11 a.m. to 2 a.m. with a few hours off in the afternoon. What effect would such working hours have on participation in household duties? There may be other practical reasons why individuals in a household appear to carry less responsibility for household chores (such as physical disabilities). Encourage the children to discuss such reasons in addition to the issue of traditional roles of men and women.

Work in the Home

In the stories "Ricardo" and "Best Friends" the children as well as the parents had specific chores to do. Draw up a work schedule for a week in your own home. The following example was done by a grade 5 student.

Work Schedule

Days	Dishes	Cooking
Sunday	Grandmother	Grandmother
Monday	Me	Mother
Tuesday	Carl	Mother
Wednesday	Winnie	Mother
Thursday	Father	Mother
Friday	Me	Mother
Saturday	Grandmother	Grandmother

	Mopping	Sweeping	Washing
Sunday	Mother	Mother	Mother
Monday	Mother	Carl	Mother
Tuesday	Mother	Me	Mother
Wednesday	Mother	Carl	Mother
Thursday	Mother	Mother	Mother
Friday	Mother	Winnie	Mother
Saturday	Mother	Mother	Mother

Henry Tam

a. List all the different chores in the home you can think of.
b. List, beside the chores, the people who usually do them.
c. Are there specific people, such as the mother, who usually do certain chores? Why is this?
d. What work do men do in the home? Why?
e. Do boys help in the home as much as girls do? Should boys help in the home as much as girls do? Why or why not?
f. Write a poem about a job in the home. It can be a job you like or one you don't like.

Housework Science Fiction

Make up a science fiction story about how creatures from another planet organize housework. The story should indicate *why* housework is organized the way it is on that particular planet.

Housework Interviews

Make up questions for an interview with your mother, or father, or both, on work they like and don't like to do in the house, and the reasons for their feelings. Make notes while you conduct the interview and bring the notes back to class. From your notes write up an account of the interview. Check with your parent or parents to see if your account is an accurate report of the interview.

That's the Way I Like It in the Morning!

by Diane Symes

My Dad's alarm clock rings the morning in at six o'clock.
He growls "Already?"
He has to rush to catch the bus on time.
That's the way it is at my place.
That's the way I like it!

My Mom wiggles and stretches in bed before she gets up.
I know when she does get up
Because I hear the water swirling from the tap and the toilet.
That's the way it is at my place.
That's the way I like it!

My Dad always whistles as he gets dressed in the morning.
He says it helps to keep him awake
So he can catch the bus on time
That's the way it is at my place.
That's the way I like it!

My Mom isn't so very quiet in the kitchen.
She bumps into the table as she sets it and sometimes she drops a dish.
It's lucky they're plastic ones!
That's the way it is at my place.
That's the way I like it!

My Dad slurps and blows as he hurries to drink his hot coffee.
He kisses my Mom LOUD
Before he bangs out the door and thumps down the stairs in his heavy boots.
That's the way it is at my place.
That's the way I like it!

My Mom is wide awake as she sets out my toast and milk.
She goes to the doorway to call me for breakfast.
And here I come!
That's the way it is at our place.
That's the way I like it in the morning.

1. What kind of work do you think the father in this poem might do? Why do you think so?
2. What work does the mother do?
3. Does it seem to be a happy or an unhappy family?
4. Describe how your family gets up in the morning and what chores each family member does.

- **"One Step Forward (and Two Steps Back)" (KB, p. 47)**

The song, written and sung by Roy Payne, details in a humorous way the pressures on parents to make ends meet. Encourage children to sing along, if they enjoy the music, and to discuss the issues raised in the questions.

Children may have a favorite melody to which they can write their own lyrics. Themes for their songs could include: a day in my house; school work; my job; parents' work; or anything else which appeals to them.

- **"No Mittens" (KB, p. 48)**

Children also experience pressures, although they may take a different form from those felt by adults. The poem "No Mittens" looks at the situation of children whose pride does not allow them to reveal why they cannot participate in certain activities with their friends.

One Step Forward (and Two Steps Back)

by Roy Payne

Now I been a workin' man all my life
Tryin' ta make a livin' for my kids and my wife,
An' it sure ain't easy I can vouch for that
Goin' one step forward 'n two steps back.
Now the landlord's comin' after the rent,
I got fifteen dollars and fifteen cents
And the food on the table for the next two weeks.
Just can't seem ta make two ends meet.

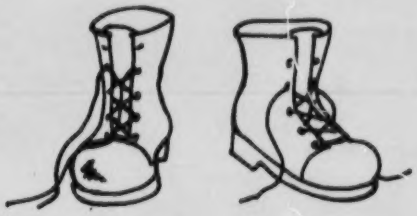
Chorus
Well I'm up ev'ry mornin' while the rooster still sleeps,
Tryin' ta make a dollar I know I'll never keep.
Sure ain't goin' no where in those tracks
Goin' one step forward 'n two steps back.

The man at the clinic says I need new teeth
But I sure don't need them for the food I eat.
Why I think the last time I saw a T-bone steak
It was still on the cow twenty miles from a plate.
Between the cost of livin' and the income tax,
Minority government and job cutbacks
Blue-collar man just ain't got a chance.
It's one step forward and two steps back.

Chorus

Got the finance company on the telephone
Ain't paid them in a month or so.
Some gotta win and some gotta lose
And I need their payment for my weekend booze.
(Next lines spoken freely over regular rhythm)
Yeah, you guys, no sense comin' round, ain't gonna get a cent (no good comin' for the TV either
We got that hid in somebody's basement.)
Oh well, I guess some gotta win and some gotta lose,
This is your month ta lose.

Chorus



1. In supporting a family, what are the difficulties which the song mentions?
2. What responsibilities do your parents have?
3. What are some of the difficulties parents face in meeting their responsibilities?
4. What can parents do about some of these difficulties?
5. What can children do to help?

NO MITTENS

Winter is here.
The sky is blue, the ground is white.
My brother and I have no mittens.

On the way home after school on Monday some kids call out to us,
"Help us make a big snowman with a carrot for a nose!"
We keep our hands in our pockets because my brother and I have no mittens.

On the way home from school on Tuesday the kids call out to us
"Let's slide down Indian Hill – it's really fast today because the snow is packed down hard."
We say "Not today!"
We keep our hands in our pockets because my brother and I have no mittens.

On the way home from school on Wednesday the kids call out to us
"Let's have a snowball fight over in the park – lots of us are going and we can pick sides."
We say "Not today!"
We keep our hands in our pockets because my brother and I have no mittens.

On the way home from school on Thursday the kids call out to us
"Let's go sliding on the ice on the creek – it's thick enough to hold an elephant!"
We say "Not today!"
We keep our hands in our pockets because my brother and I have no mittens.

On the way home from school on Friday the kids call out to us
"Let's build a snow fort with a flag on top – we can hide in it and pretend the Indians are going to attack!"
We say "Not today!"
And we keep our hands in our pockets because my brother and I have no mittens.

Winter is here.
The sky is blue and the ground is white.

by Diane Symes

1. What do you think is the reason that the poet and her brother don't have mittens?
2. Why don't they tell any of the other children they don't have any mittens? What would you do in their situation?
3. Have you ever been in a situation where you couldn't tell people the reasons for your actions? Describe it.
4. Do children have problems that adults don't have?

Festivals and Religious Days

Families also share *celebrations*. In addition to births, weddings, and sad occasions such as deaths, there are other events such as the New Year, Hanukkah, Easter. Different cultures emphasize holidays depending on the religion or history of the people. Often an event like the New Year is celebrated at a different time or in a particular way. This is one child's description of a Chinese New Year:

When it was Chinese New Year, my mom and dad went out shopping for groceries. We got to eat peanuts, candy, and cake. Then we got money from our friends in a red envelope with Chinese words on it. Then we went to a dragon dance in Hong Kong. The dragon had big eyeballs with jewels all over its body. There were some people inside the dragon. Then we got a whole bunch of firecrackers and we lit them and they all went off one after another. At night we got a big paper lantern shaped like a rabbit. Some were shaped like fish and other kinds of animals. Then we put a stick under a string. We put a candle in it and brought it outside and just walked around holding it.

by Wai Ying Wan

1. Draw up a list of the holidays your family celebrates.
2. Choose one you particularly like and describe how your family celebrates it.
3. Illustrate your description with a picture.

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Celebrations Worksheet

1. Write a story or a description of a wedding, anniversary, birthday, or funeral in your family. It should include:
   a. Who was it for? Who was there?
   b. What did people eat, wear, and do there?
   c. What work had to be done for the event? Who did it?
   d. What did you like best about it?
   e. How did the people there feel about it?
   f. How were the children treated?
   g. Were there any customs or traditions which came from another country?
2. Draw or paint a picture about a family event you remember.
3. Make up a menu for a party.
4. Make up a list of the jobs which would have to be done if you were giving a party, and who in your family would do them.

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- **Celebrations Collage**

Working in three or four groups, children can construct collages of the celebrations pictures they have drawn. Before they do this, discuss with them what a collage is, and what images they might want included in their collage.

Be sure to post the collages in prominent places around the room along with the children's descriptions of their favorite celebration.

- **Class Calendar of Celebrations**

Collect the lists of family celebrations which the children did in their activity "Festivals and Religious Days," or compile such a list from class discussion. Post large calendar sheets for the twelve months of the year and have the children help you fill in the celebrations that the class identified. Children knowledgeable about particular celebrations may want to inform the other children about the meaning of the particular event, and how it is celebrated. Some parallels could be drawn between festivities of different cultures. The different dates for New Year is one example, as are celebrations associated with children's initiation into a church, and so on. This topic could be dealt with all at once, or it could be an activity that continues as the calendar indicates that a new celebration is at hand. Specific events could be planned beforehand, and an appropriate celebration held within the classroom.

- **Celebration Worksheet (KB, p. 49)**

The questions can be used as an activity worksheet for the students. They are by no means exhaustive. Add any other questions or topics you think may interest the children.

• **Introduction to "Me and My Sister" (by Mary Ann Matera)**

("Me and My Sister," KB, p. 50)

"The story is intended to depict situations and feelings that arise in a 'real' home, the word 'real' in this context meaning a true and believable home that most school children can identify with. Unfortunately, many of the stories read by children in school are too 'nice' to be realistic; they are about plastic people that fit perfectly in an ideal middle-class cast of home and family life. They contain no conflict, no controversy, and no tension. While those elements are not restricted to working-class life, current curricula ignore such elements altogether, so that children whose lives are very different from that of 'Dick, Jane, and Sally' may feel themselves to be different from most other kids.

I hope that some children will be able to read this story and then think, 'Hey, that's how it is at our house too!'"

• **Acting It Out**

Children, working in small groups or individually, can prepare a mime or play about an argument between siblings or between child and parent. Content could be drawn from "Me and My Sister," or from personal experiences.

Allow for performance time and for discussion of each performance after it is over.

• **Cartoons**

The cartoon is another mode of expression that children enjoy. Pupils could depict particular scenes from "Me and My Sister," or from their own experiences, in cartoon form. They could use their favorite cartoon characters as the personalities in dispute, or make up new ones.

• **Loneliness and Privacy**

Using the poem "No One" (KB, p. 5) and the story "Me and My Sister," encourage children to discuss the difference between *loneliness* and *privacy*. The discussion can be followed by the writing of short poems or stories by the children on either or both themes.

• Creating or appropriating private space for themselves and their friends often brings children into conflict with "authority." The discussion of the story "Me and My Sister" should cover some of the following questions: (a) Do children need privacy? Why or why not? (b) What are some of the limitations on their privacy? (c) What are some of the limitations on any individual's privacy? (d) How can people get more privacy if they need it?

Me and My Sister

by Mary Anna Matera

Hi, my name is Rose Marie and I'm eleven years old. See that girl over there? Well, that's my little sister Anna, she's only nine years old. You know, me and Anna don't like each other. In fact sometimes we even hate each other. I know that doesn't sound very nice but that's the way I feel. We share a bedroom and Anna does all kinds of awful things to me, on purpose. What really makes me mad is that I get blamed for everything because I'm older. I told you that we share a room. Well, to make things even worse, we have to share a dresser, a closet, and a double bed. Just imagine all the problems this sharing business causes!

The rules of sharing are very simple: everything must be split exactly right down the middle. If anyone breaks this rule you have a big fight. Anna and I have lots of those because she is always breaking the rule – I only break the rule sometimes, but not as often as Anna.

Sharing a dresser isn't such a hard thing to do. At least you wouldn't think it was so hard, but you don't know Anna. We each have three drawers in the dresser, three on the left side and three on the right side. The right side is mine, hers is the left. So far so good. Now here is the problem. What do you do about the top of the dresser? How do you divide that exactly in half? Well, we didn't have to for a while. I kept my things on my side pretty well and so did Anna, except once. One day she put her dirty underwear on my side of the dresser, so I just pushed all her stuff to one side of the dresser, sort of close to the edge. I guess some stuff fell on the floor, but that wasn't my fault. When Anna came into the room she saw what I had done to her stuff but I only did it because of what she had done to my side. Anyway, she pushed all of my things into a pile too, then she opened my top drawer and poured a glass of water all over everything. She went a bit too far when she did that, and she knew it too. She broke the rule first so the fight was all her fault. I hit her and she pulled my hair so I hit her again, and then she started screaming for my mother like she always does. She put on a big crying act just so I would get in trouble instead of her. Well, this time my mother didn't listen to either one of us – we both got hit for fighting. I tried to tell her how it started but she just said that it didn't matter, we were both to keep quiet or we would disturb our father.

"You know what will happen if your father hears you fighting," she said, "so clean up this mess and don't let me see this happen again." I knew what would happen if Dad got upset so I decided to be quiet and straighten up my stuff, but only *my* things. Anna could do her own. I went outside when I was finished. I didn't care what Anna did. Leaving her alone in our room was a mistake. Do you know what she did? She decided that there should be a dividing line down the middle of the dresser so that we would know exactly where to put our stuff.

When I came back in from outside I went up to our room just to see if she had been up to anything while I was out. I couldn't believe my eyes. I don't know where she got it from but she had taken a nail and scratched a line down what she thought was the middle of the dresser. It was a deep scratch, too, so I knew we could never cover it up.

Not only that, but the line wasn't even straight – she had made her side bigger than mine. I screamed for my mother.

"MOM, MOM."

My mother and my father came up to see what the problem was. I pointed to the dresser. They both stared.

"Look what Anna did," I said. Anna had made the line on the dresser, so I didn't see how I could possibly get into trouble for anything.

"Get Anna up here," said my father to my mother.

I thought to myself, "Now she's gonna get it." I was wrong. When Anna came in with my mother we both got it. I could never figure out why. My father was so upset, he said that he had never seen two sisters that couldn't get along with each other.

"Look at your cousins," he said. "They even share their clothes and they get along just fine. I don't know what I'm going to do with you two, but you had better not get me mad!"

It was never a good idea to get my father mad – he used his belt instead of his hand. We both got the strap because of what Anna did to the dresser. I wish she hadn't done it, I wish she hadn't thrown her underwear on my side. If she hadn't done those things we wouldn't be standing here crying on each other's shoulder.

Dividing the closet wasn't as much of a problem as the dresser was. We had an imaginary line down the centre of the rod and the floor. This worked pretty well for a time. It stopped working when one of us had more clothes to put in the closet than the other. If you have more things, of course, you need more space. Well, I had more things to put in the closet than Anna did, so I didn't see any harm in

going over the imaginary boundary. I was wrong. Anna made it seem as if it was killing her. First she pushed all my things 'way over to one side, all scrunched up against the wall. I was so mad when I saw what she had done that I did exactly the same thing to her clothes. Then I fixed my own things up in the closet the way I had them before.

I had made one mistake though – picked the wrong time to get even. It was just past eight o'clock – Anna's bedtime. Anna was just on her way upstairs when I was

fixing my things, and our parents were in the living room watching TV. I guess I don't have to tell you what happened when she came into our room. Right, we fought. There was lots of pushing and hitting, the same kind of fight that we had over the dresser. She managed to empty my top drawer on the floor and I managed to do the same to hers. We might have been able to end the battle on our own without our parents getting into it except for one thing – our room is above the living room and they heard us fighting.

First my mother came up. She wasn't very happy to see all the clothes all over the floor. She wouldn't listen to our explanations at all. Anna and I were both trying to talk to her at the same time. She didn't hear me so I talked louder, then Anna started to talk louder. We were all talking so loud that my father thought that we were still fighting. He can't stand to hear us fight. I guess we disturbed him, because he stood at the bottom of the stairs and yelled up to us.

"If you two don't settle down there is going to be trouble. Do I have to go out to get some peace?" he said.

"Maybe you had better come up here and see this," my mother said back to him.

Next thing you know, there's Dad standing at the doorway. He didn't even have to ask what the fighting was all about, he just took one look at the closet and he knew.

"Who did that?" he asked.

"She did," we both said, pointing to each other. I was scared. I knew in my own mind that we were both to blame but I wasn't about to confess to anything until I knew what kind of punishment was in store. Really, it

didn't matter who was to blame, we were both going to get it anyway.

This time, though, Dad made sure that neither one of us drew any dividing lines. The next day, he decided to draw a line that would clearly divide the closet in half, no matter who had more things to put in it. Being a house painter he had all kinds of colors of paint. He picked red for his job. After we took all the clothes out of the closet he did some measuring, then painted a red line exactly down the middle of the bar and the floor.

"Anna, the left side is yours. Rose-Marie, the right side belongs to you. Now I don't want to hear any more fighting about dressers and closets," he said to us. "If I do, there will be trouble for the two of you. Now leave each other's things alone."

You would think that our sharing problem was over,

wouldn't you? Well, it was for a while. Even though we wanted to fight, we didn't, just so we wouldn't get into any more trouble.

It didn't matter how hard we tried, though, we still did a lot of fighting over the things we were supposed to share. It just so happened that the thing we fought most often about now was the double bed. We knew that no one was going to draw a line down the centre of the bed, so we had to live by the imaginary line rule again. Anna was always sticking her cold feet on my legs when she thought I was asleep. I hate it when she does that. It feels horrible, they're really cold, and her toenails are so long they hurt. If she does it when I'm still awake I just kick her legs back over to her own side of the bed. She knows better than to start a fight because of it, too. There are some nights when neither one of us can get to sleep at all because we are having a tug of war with the covers. One of us might pull the covers on purpose or by accident – it doesn't really matter how it starts.

"Stop pulling, Anna."

"Stop it yourself, Rose-Marie."

"Anna, if you don't give me my covers I'm calling Mummy."

"If you don't stop I'm calling Daddy."

"Go ahead, see if I care. You're the one who is going to get it, so go ahead."

"Okay I will. DAD!" Anna screamed.

Smack, I stuck my hand over her big mouth. So just to keep out of trouble we both ease up on our holds, but there's no way we're going to let go completely.

That would be giving in.

1. With whom do you sympathize most – Anna or Rose-Marie? Why?
2. How would you have handled the sharing problem if you were Anna or Rose-Marie?
3. What do you think of the way Anna and Rose-Marie's parents handled their fighting?
4. How do your parents react when you fight? Why do you think they react like that?
5. How would you handle your children's fighting if you were a parent?
6. Describe how your parents want you to behave about things like manners, relatives, TV, brothers and sisters, homework, going out, your friends. Try to describe what reasons your parents might have for feeling the way they do.

Do you ever compare your home to the home of a friend? Although you usually prefer the ways in which your own family does things, sometimes you can enjoy a friend's family as much as your own.

At Annika's Place

At home at Annika's place
they talk to you
like you were big
"What do you think?"
"What's the best way, do you think?"
"What do you think we should do?"
And then:
"Really.
Do you mean it?"
"Maybe so."
"Well, you're really right about that!"
Or:
"No-o-ow, I wonder really
If that's right . . ."

I wish it was like Annika's place
at our place

by Siv Widerberg

1. How does the poet feel about Annika's family? Why do you think she feels this way?
2. What do you think the poet's family is like? What tells you this?
3. Do you have a say in how things run at your house? Do you think this is important or not?

- **Family Feelings: Seven Poems**

(KB, pp. 55-58)

These seven poems ("People Aren't Always What They Seem," "Crying," "Getting Big," "Parents," "I Wish All the Children in the World . . . ," "I Wish I Would Have a Baby Brother," "My Family") deal with how family members feel about each other. You may want to pursue each separately, or use the seven together in order to encourage the children to discuss any or all of the following:

a) Is there someone in your family to whom you feel especially close? Why do you feel close to this particular person?
b) What creates conflicts, and what causes happy relationship in a family?
c) What are some of the ways in which family members show love for each other?
d) What creates conflict between children and their parents? What can children do about it?
e) Why do parents sometimes complain and nag at their children? What does it mean?
f) What are some of the pressures on parents?

continued p. 53

People Aren't Always What They Seem

My little brother pulls on my hair
But he really just wants me to play

My big sister yells when she helps me dress
But she really just wants me to look good

My big brother is always nosey when I go somewhere
But he really just wants to protect me

My aunt complains when my grades aren t good
But she really just wants me to do well in life

My parents are never satisfied no matter what I do
But I know they want me to live a better life than theirs

My family makes me angry and I fuss a lot
But I really know I'm wanted and I'm loved.

by Cindy Herbert

In this poem, members of the family often act in an annoying way to show love or concern. Think of some things people in your family do which annoy you, but which show they care about you. Write a poem about it.

Crying

My mama cries sometimes
Sits in the bedroom crying
with the door closed
She has red eyes when I come in in the morning
to drink hot chocolate
She talks funny with Grandma
on the telephone
Looks angry at Papa
and gets up from the table
like a house on fire

I don't like that

My sister Elsa
cries sometimes too
and Roland
and Erik
and the baby
who cries all day long

That doesn't matter so much

by Siv Widerberg

1. Why is the poet more upset about her mother's crying than her baby brother's crying?
2. Do people only cry when they are unhappy, or are there other situations where they cry as well?
3. Describe an incident where you or somebody in your family cried. Be sure to include the reason.
4. Why do people sometimes say, "I had a good cry"? What can be good about crying?

Getting Big

I don't want to get big
I don't want to be fifteen years old
like Karen
and think that your mama is dumb
Still:
I want to get big
And I want to be fifteen years old
Like Karen

But not to think that your mama is dumb

by Siv Widerberg

1. What do you mean when you call someone "dumb"?
2. What things do parents do which might seem "dumb" to children?
3. What things might children do which might seem "dumb" to parents?

Parents

My mother and father are separated
I just don't understand them.
They like each other.
So what's wrong?
I just don't understand.

by Wendy

You often hear people say they like someone but they wouldn't want to live with them. Why is it sometimes difficult to live with people you like very much?

I wish all the childrens in the world could have
a mommy and daddy
I love my daddy
My daddy always brings me presents
and gives me a dollar
every time he comes to see us.

by a girl, age six

I wish I would have a baby brother
and I wish my mother buy my baby brother
some clothes and some shoes
and some socks
and I wish I would play with my baby brother
and the carriage
and I wish
my mother would buy
me some clothes, too.

by a girl, age six

Pretend that you had one wish for your family. Write a poem about what you would wish.

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My Family

We yell at each other a lot.
We fight.
We complain.
We don't always get along.
But just let an outsider pick on one of us
And we're a team –
Tough, hard,
Working together.

by Cindy Herbert

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1. What are the ways in which people in a family can stick up for each other?
2. Can you describe a situation where you protected or were protected by someone in your family?

• **Review of Families**

Look again at the different types of families: the nuclear, the single-parent, the extended, and the communal. The following could be used as questions for the children to write about or discuss:

a) How are the types of families different – for children? for adults?
b) Who does the household work in each type of family?
c) Who looks after the children in each type of family?
d) Which type do you prefer, as a child? Why?
e) Which type of family would you like to live in as an adult? Why?

MOVES

In this unit we presuppose that many of the children in your classroom have moved to Toronto from other parts of Canada or from other countries. Such moves inevitably mean some uprooting and dislocation for individual family members and for the family as a whole. The following three activities explore this dimension of family life in Toronto. (The subject is examined more thoroughly in Section V.)

• **Survey on Moves**

The following can be used as an activity sheet to help children explore the migrations of their own families. Work with the children in drawing up interview questions to ask their parents or older family members. (Please remember that there may be children in your classroom who are not living with either parent. It is equally acceptable for them to trace the roots of the persons they are living with.) Some of the questions might be:

1. When did we move to our present home?
2. Why did we move to the place we live now?
3. How many and what places have I lived in my lifetime?
4. Which generation of our family was the first to arrive in Canada?
5. Why did they come to Canada? (This is a question which may prove difficult for families whose Canadian heritage goes back several generations.)
6. Any other questions you or the children feel are important.

Children should bring the results of their interviews to class. Make a chart, using headings based on questions in the survey. Enter the children's findings on the chart. Are there any generalizations or patterns which emerge from the information on the chart? For example, how common is it for

families of your pupils to have moved? What proportion have recently come to Canada? What proportion of your students have moved to Toronto from rural parts of Canada? What common reasons for moving are apparent?

- **Children Come from Different Places**

Locate on a map of Canada and on a map of the world all the different places where children in the class were born or have lived. Locate the places where their family members have lived.

- **Reporting on Moves**

Ask the children to pretend they are newspaper reporters trying to find out how other children who have moved to Toronto feel about their moves. Each child should:

a) locate another student who has recently moved to Toronto (this could be a move from another country, another province, or another place in Ontario);
b) find out what that student expected of Toronto in terms of: the school, other children, teachers, other people, the city itself;
c) find out how these expectations were different from or similar to what the person actually found;
d) Write an article about the interview.

Students might then work in groups to assess the similarities and dissimilarities they have found in the responses.

Each group should select a reporter who then reports verbally on the group's findings to the entire class.

A general class discussion should then be held on the findings.

HOME AND SCHOOL

School is a very important focus of a child's life, and is of vital concern to the family as a whole. We explored some children's experiences with school in Section I. Particularly for children who have recently come to Canada, there may be great differences between Canadian schools and the ones they attended before. There may also be differences between the values of the home and those transmitted by the school. It is important to encourage children to begin articulating and understanding these differences, for they can be the cause of considerable anxiety.

- **Between Two Worlds**

Show the film *Between Two Worlds* (see Resource List). Discuss the feelings that the children in the film express about Toronto. Discussion should be aimed at getting the children in your class to talk about whether they have ever experienced any of those feelings; and if they have, in what circumstances.

- **Letters Back Home**

In this activity, children examine the dimensions of their school which are of particular interest to them, in a way which is fun and which involves sharing their interests with their classmates. If your school does not possess any photographic equipment, requisition five or six cameras and film from the School Board.

a) Discuss with the children other schools they have attended, whether in Canada or in another country.

Recently arrived students from another country may have the most to say about what makes the present school different from the one they attended in their homeland. Discussion could focus first on the *differences* – in the physical arrangement, space, equipment, sports, subjects, and so on – and then on the *similarities*.

b) Prepare the children to write a letter to their former home, complete with photographs which they will be taking, describing the school to a parent or friend – telling how the school differs from and is similar to the one they left.

If there are children who have always attended the present school, ask them to write a letter telling about the aspects of the school which interest them most.

Included below is an example of such a letter, written by a child who came from Guyana and is now at school in Toronto. The numbers in the letter refer to photographs the writer enclosed.

Letter to Guyana (by Wazeem Lahashmi, Grade 6)

1st March 1977.

Dear Brother,

Hoping the reaches of this letter may not fail from finding yourself in good health. Well boy the thing that I want to tell you is about my school. There also will be some pictures in this letter, so you must let me know if you got it. At the back of the pictures, there are numbers. Check them.

1. This is our headmaster. He is standing in this room. But in Canada we called the headmaster, principal. Also in Canada we called the room the office.

2. It is a thing call the P.A. system. You use it like a telephone.

3. This is my teacher. His name is Mr. Ceoli. He is not a Canadian he came from Hungary. He is about 38-39 years old. He is very nice man.

4. This is a picture showing one of the games we do in Canada. It called juggling. The way this man show us to do it. He is an actor and also his wife. He knows to do a lot of different things. There was some balls in a corner and somebody say to him can you do juggling? and he say yes. So he start to show us. That all about him. Unless you take a good look in the picture and see if you can see some more thing about it. Check number 4 for it.

5. This is a subject we do in school. It is like in Guyana when we get P.E. But we call it gym and we do it in the school. That all for it.

6. This is me and one of my friend was going home in the winter time. It was a very cold day. I guess you can tell by the way we dress. In the winter time we have alot of fun. But sometimes when there is a storm, we don't get my school that day. So you could imagine about it. That all.

7. This is our nurse. She is working in the school. It is not like in Guyana where the nurse come to visit us only once. Well she work in the school every day. She is a very good nurse. In Canada your health is very important to you because of the kind of weather. The other number seven is the nurse room. Look at the kind of thing they have. That all for that.

8. This is a game we play. It called hockey. It is fun to play. You can play it on the floor or you can play in on ice. But on ice it is more fun because you have to skate on the ice. When you fall, it more fun. This game is a very famous game in Canada. That about all for this.

9. These are some boys in my class. They are doing some Electrical works. Over in Canada we do alot of different things in school.

10. This is one of my friend. He is playing in the snow. It is very beautiful to play in the snow but not when it is cold. When it is cold you can't even go out side for recess. That all for this.

11. This is a girl in my class. She is skating on the ice. Take a look at the thing she have on her foot. It called a skate. It is fun to skate when you fall it is more fun. That all.

12. This is the telephone in my class. In Canada every class has a telephone. But the telephone can't use to make call out of the school. The way it operate is if you want to call someone in the school, you just dial some number and talk to them.

13. This is one of my friend he is flying a kite in the snow. We fly kite anytime in the year because it is very windy. Not only Easter we fly kite. That all.

14. This is the boys washroom. It is the same thing as the toilet in Guyana. The only thing it is more clean and better and private and nobody can busted in the toilet. That all.

15. This is the caretaker. He is cleaning the school. Bec use it is good to clean the carpet because it is very expensive to buy that all.

I remain

your friend
Wazeem

P.S. I am sorry to be so late.

c) Divide the children into groups of four or five, depending on how many cameras you have been able to borrow, and give them ten minutes to make a list of ten to fifteen subjects (people, pieces of equipment, activities, etc.) that they would like to photograph for their letters. Devote the rest of class time – and possibly part of the next class – to taking pictures.

d) When the pictures have been developed, and copies distributed to each group member, discuss the pictures taken and the related points the children want to make in their letters. Allow class time for letter-writing. *Do* assist children who want to mail these letters to do so.

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- **Home-School Survey**

There are several areas of potential and actual conflict between parents and the school. Some of these could be explored in a survey of opinion.

Divide the class into three groups. One group can survey parents, another teachers, and the third, students. Topics for the survey of opinion could include: field trips, clothes, language problems, report cards, homework, discipline, curriculum content, gym, and home-school relationships. No doubt there are other areas of concern which are specific to your class's situation. Ask the children for suggestions.

Some *sample* questions might be:

a) Do you think children should wear uniforms to school? Why or why not?
b) Do you think that the school should be responsible for teaching the languages that children or their parents speak in their own home? Why or why not?
c) Do you think that parents, students, and teachers have enough say in *what* is taught in school, and *how* it is taught in school?

Examine with the groups the conflicting opinions expressed on these questions and the reasons given. The children could be asked to speculate further, where reasons are not given or do not seem adequate. What can be done about resolving some of these differences of opinion? Is there a parents' group at the school where these issues are discussed?

(Be sure to inform parents of the reasons for the survey so that they do not feel apprehensive about participating, and do not confuse the children's survey with official policy.)

HOME AND THE NEIGHBORHOOD

The next two activities (one long and one short project) engage the children not only in examining the pressures on their parents but also in discovering what actions other parents are taking and how their own parents can take advantage of these experiences or be involved in their activities. It engages the children in an activity which can be of direct service to themselves and their parents.

• Community Research Project

a) Discuss the types of groups people have formed through their own need to deal with certain problems or obtain particular services. Examples are community day-care centres, parents' associations, tenants' associations, cultural organizations, co-operative housing projects, block parents' groups, local clubs and recreational facilities. (See also "Communities Places and Programs" at the back of this book in the Resources Section for the type of organizations you might discuss.)

56 b) Begin to draw up, with the children, a list of such organizations that exist in *their own community*. You might do some prior investigating with the help of such resources as your local site office,[2] the Community Information Service, the community newspaper if one exists, or the local library.

With your information and that of the children, you should together be able to draw up at least a short list of organizations, with contact people.

c) Divide the children into groups, each to investigate one of the organizations listed.

d) Have the children develop a short list of interview questions. Sample questions might be:
Why did your organization start?
Who belongs to it? And how many people belong?
What does it do?
Whom does it serve?
How can people join?
What are some of the problems dealt with?
What other similar groups exist in the area?
What needs are not being met in the area?

e) Each group should arrange a time to interview a person in each of the organizations chosen. If there are no children in your class with parents involved in any of the organizations, you will have to help them set up the interviews. Allow class time for planning.

f) Have each group report to the class on their findings and, if possible, give some evaluation of the effectiveness of the particular organization they investigated.

g) After these investigations, discuss what needs the students perceive as not being met? Ask them what types of organizations they think would fill those gaps.

h) Find out how many of the children's parents know of the existence of the organizations investigated. Discuss the problems of publicizing the availability of such services in the area.

i) Compile, with the class, a complete list of the community organizations in the area that you and the children know of, describing the services provided by each group, a contact person, and an address and phone number. Have the list typed and copied, and make sure that all the children take a copy of the list to their parents.

It may be possible to get the finished list translated into the different languages spoken by the parents of the children in your class. Some of the community organizations you have investigated, or the School Community Relations Department of the boards of education, might provide some assistance here.

This list is not only tangible evidence of a project the children have developed, but it can be of direct benefit in informing parents of services available to them and how they might become involved in activities of interest to them.

• Parents Day

With the children, organize an afternoon or evening program to inform parents about community organizations. Arrange for speakers, from the various community organizations that the children have investigated, to come in and speak. Invite and strongly encourage the parents to come, not only to see the results of their children's work but to get concrete information which may be of use to them.

The children can make special invitations for the parents. You may find time to telephone some parents you think may feel diffident about coming, and personally invite them as well.

2. City site offices exist in most Toronto communities. Consult the City Hall Directory for the one nearest your school.

FAMILIES: RESOURCES

Addresses of bookstores, publishers, and distributors are listed in the Resources Section at the back of this book, if not provided here. Asterisks indicate items suited to the classroom.

PRINTED RESOURCES

1. **At School Today.* By Accabre Huntley, with an introduction by Andrew Salkey. Bogle-L'Ouverture Publications Ltd., England, 1977.

A book of poems by 9-year-old Accabre Huntley about her immediate world of family, friends, and school. The poems reflect the strong self-image of a child who is black, proud, and hopeful. (Listed in Children's Reading List in Resources Section.) Available: Third World Books and Crafts.

2. **Come With Us: Children Speak for Themselves.* (See What Makes Me: Resources. Also listed in the Children's Reading List.)

3. **Free to Be You and Me* (Songbook and record). (See What Makes Me: Resources)

In particular the song "Parents Are People" is relevant to themes explored in this section.

4. **Got Me a Story to Tell: A Multi-Ethnic Book – Five Children Tell About Their Lives.* By Sylvia Yee and Lis Kokin from taped interviews, photographs by Neil Miller et al., drawings by the children. St. John's Educational Threshold Center, California, 1977.

While this book is American, the information about how different people came to be living in North America and about their experiences as immigrants is useful. It can also serve as a prototype of what kids can express about their own lives. Complements both Section III and Section V of this book. (Listed in the Children's Reading List.) Available: Toronto Women's Bookstore.

5. *Lies My Father Told Me, a Novel About Growing Up.* By Norman Allen. Based on the screenplay by Ted Allen. Signet, New American Library, 1975.

Enjoyable reading for yourself. Selections could be read with the children. Particularly useful for a discussion of parents' feelings or of relationships between family members. The feature film is one which children of this age can readily enjoy. Available: most bookstores.

6. *Little Girls.* By Elena Gianini Belotti, with an introduction by Margaret Drabble. Writers and Readers Publishing Cooperative, 1975.

Belotti argues that traditional characteristics setting men and women apart in society originate from the social conditions which segregate children according to sex roles. The book describes how this happens, with particular reference to the home and to the school. Good teacher reading. Available: Toronto Women's Bookstore.

7. **Nahda's Family.* By Madeline Blakeley, photographs by Jeremy Finlay. Adam & Charles Black, London, 1977.

A sensitive account, written in the first person, of 12-year-old Nadha Tasneem Chaudry. It is unselfconscious and warm, with useful information about the religious and cultural background of her family. (Listed in the Children's Reading List.) Available: The Children's Bookstore.

8. *Never Done: Three Centuries of Women's Work in Canada.* The Corrective Collective, Canadian Educational Women's Press, 1974.

Interesting, well-designed, and approachable reading for yourself. There are passages which could be used with the children, particularly if discussion develops around roles and responsibilities in the home. Available: Toronto Women's Bookstore, or Development Education Centre.

9. *Small Change.* A Film Novel. By François Truffaut, translated by Anselm Hollo. Grove Press Inc., New York, 1976.

A series of vignettes centring around a group of children in a Parisian school, their families, and their interactions with the school. Enjoyable reading for teachers; some of the scenarios could be read with the children. Available: SCM Bookstore.

10. **Where We Live: A New Canadian Reading Series for Grade 4.* (See Neighborhood People and Places: Resources. Also listed in Children's Reading List)

AUDIOVISUALS

1. **Between Two Worlds* (film). 19 minutes, color.

A look at the culture shock experienced by young immigrant children attending Toronto schools. This is the film referred to in an activity on p. 54. Available: Toronto Board of Education; and Ontario Ministry of Culture and Recreation.

2. *Citizen's Medicine* (film). 30 minutes, black and white. National Film Board.

The St. Jacques Citizen's Committee in Montreal set up a community health clinic. The film is made by members of the committee. This is an example of people working to change their situation, and might be used in conjunction with the Community Organizations Project. Preview it to make sure the level is appropriate for your students. Available: National Film Board.

3. *For What Did I Come to This Country* (slide/tape show). 15 minutes, 1976.

A look at some of the problems which immigrants face when they come to Canada: different values, language barriers, and communication problems with their children. Focusses particularly on the latter, from the point of view of both parents and children. This could be used productively in conjunction with "Between Two Worlds,"

although the slide/tape show is at a slightly more senior level. Available: Cross Cultural Communication Centre; Ontario Ministry of Culture and Recreation; or check your Board of Education Library.

4. **J.T.* (film). 51 minutes, black and white.

The story of a shy lonely kid whose only friend is a one-eyed cat named Bones. Based on the novel *J.T.*, by Jane Wagner (listed in the Children's Reading List). Could be used in conjunction with the novel to explore family relationships or some
58 of the concepts in "What Makes Me." Available: Metropolitan Toronto Public Libraries.

5. Other NFB Films which pertain to working-class families and which explore the pressures operating on family members are: *Mrs. Case; Things I Cannot Change; Up Against the System; A World of One in Five; A Matter of Life; The Working Mother Series* (8 films).

These should be previewed if you are thinking of using them with the class.

6. **Susan Yee.* (See Neighborhood People and Places: Resources)

Section IV
WORK & WORKING PEOPLE

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INTRODUCTION

In the previous section we explored the validity of various family forms and the responses of the family to circumstances which affect it as a unit. In this section we encourage children to examine further one of those circumstances – *work*. The work that parents do and the income derived from it are crucial in determining family life, community structure, and relationships with institutions such as schools. Therefore, it is important that children examine and understand the nature of work, the kind of work people do, and the way that work is perceived in our society. Certain kinds of work are considered more desirable than others, and are the types of work most often reflected in media, curricula, and texts. To restore a balance, there is a need to emphasize the value of the kind of "nonprofessional" work that *most people do*.

We must recognize also that the competition for work is one of the main areas of conflict between individuals and between ethnic groups. When people feel their jobs and security to be threatened in times of high unemployment, they often seek simple explanations to their dilemmas. In such situations, recently arrived immigrants may be viewed as competitors for scarce jobs, housing, and social services (see Section V, Introduction).

If there is little or no acceptance of society's responsibility to fully employ its citizens, the burden of unemployment or underemployment falls on the individual worker. In many cases the burden brings a deep-seated sense of personal failure, which is often sensed by the worker's children. Media and advertising promote positive images of professional and other high-status workers. The relative absence of positive images of hourly-paid and unemployed workers reinforces the sense of personal failure, and promotes the stereotype of the "welfare bum" which equates lack of employment with laziness or lack of initiative. The right to work is often beyond the individual's control. (See "Jesusita Novarro.") Unemployment has come to be a fact of life, so much so that the federal government has revised *upwards* the percentage of the work force whose unemployment is to be regarded as normal – from 3% to 5.3%.[1] The government therefore envisages that at least 530 000 Canadians will always be out of work.[2] At any given time, then, you as a teacher are likely to have in your classroom the children of both employed and unemployed workers.

It is difficult enough for adults, let alone for children, to see clearly where the responsibility lies for providing satisfying employment. However, we should note that the way work is organized in an industrialized society and the amount of decision-making power which the workers have will affect how people feel about the work they do. Today large companies and organizations exercise a great deal of control over the production of goods and services (even in determining which goods and services are to be produced). Consequently they also have a great deal of control over the kinds and numbers of jobs existing at any given time. Decisions made in these crucial areas are often related to the amount of costs to be saved and the amount of profit to be made. For example, companies often relocate to areas where labor is cheaper, or to be closer to their raw materials; or to areas with larger potential for consumption of their products or services. Similarly, as technology becomes more and more sophisticated, companies may replace human labor with that of machines. The business efficiency of such actions is perhaps sound, but the result is often unemployment of people, dislocation of families, and disruption of the economic and social life of communities.

In this section we look at some effects of the way work is organized in a technological society. In mass production industries, workers typically perform one small part of an operation many times (see "Grace Clements"). Alienation is often felt by workers, who feel removed from the end product of their work and frustrated by the lack of recognition with which their work is met (see "Mike LeFevre").

We also look at how it feels to be unemployed in a society which tends to blame the individual who cannot find work or who is forced to depend on government assistance (see "Jesusita Novarro").

The initiative which working people have taken to improve their working lives is looked at in "Unions," "Grace Clements," and "My Children Are Seven in Number."

In "Dolores Dante," "Roy Schmidt," and "Grace Clements," we also see some of the satisfactions and pride which people take in jobs that may seem to others menial, and the struggle which working people have always carried on to ensure some security for themselves and their families – a struggle which is not confined to any one ethnic group or race.

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1. See Economic Council of Canada, Reports.
2. This does not include the number of underemployed and half-time people who cannot get satisfying employment. Nor does it include people on welfare, or housewives, who constitute a potential workforce outside the home.

OBJECTIVES

1. To explore and define the term "work."
2. To examine what different jobs entail in time, skills, pressures, satisfactions, security, decision-making, general job conditions.
3. To examine the extent to which people exercise control over the work they do.
4. To critically examine the practice of attaching a different status to different kinds of work.
5. To examine how parents' work or lack of it affects the family.
6. To explore work roles in the family and how they are affected by jobs that parents do outside the home.
7. To examine the effects of unemployment on people who want to work.
8. To develop an appreciation of the efforts working people have made to improve their working conditions.

ACTIVITIES AND MATERIALS

CONDITIONS OF WORK

- **What Is Work?**

This activity encourages children to begin to examine what they know about work, how they feel about particular jobs, and why they feel this way. It raises general questions which the section will examine in detail, and provides a basis for evaluating children's knowledge and attitudes before and after study of the section.

The questions are grouped around photographs to encourage discussion of such concepts as how work is different from play, attitudes towards the importance of certain jobs, and roles of men and women in the workforce.

a) What is work? How is it different from play? Do kids work? Can work be fun?
b) Look at the photograph of a man painting a house (KB, p. 60). If the man is painting his own house, is this work? If he is being paid to paint someone else's house, is this work? What is the difference?
c) Do all jobs have the same rewards? Look at the photograph of a male supervisor and a worker in an electronics factory (KB, p. 60). Do the class think both these people would be paid the same? Why or why not? Look at the photographs of a woman cooking (KB, p. 62),a woman cleaning a basin (KB, p. 61), and a teacher in a classroom (KB, p. 64) – are all these people working? If so, do they all receive the same pay? Why or why not? Of the three jobs, which would the children rather do? Why?
d) Look at the photograph of a welder (KB, p. 105). Is this worker a man or a woman? Ask the children to give reasons for their answers. Discuss whether there are some jobs that only men can do and some jobs that only women can do; and discuss the reasons for their perceptions.
e) Look at the photographs of two classroom situations – one with children (KB, p. 64) and one with adults at an ESL class (KB, p. 65). Who are the people working in these pictures? Do students work?
f) KB p. 61 shows a school crossing guard, and KB p. 62 includes a picture of a worm picker. Do either of these jobs constitute full employment? Who usually does these jobs? Who is the *employer* of people who do these jobs?

KB p. 63 is a picture of a woman working in a dry-cleaning plant. Is this a job which women usually do, or do men do this job too?
g) Approach a definition of work. What factors do the children isolate as deciding whether an activity is work or not (e.g., pay, voluntary labor, employment, self-employment, status)?
h) Suggest that the children choose from the photographs the two jobs they would most like to do and write a brief description of what they think the jobs entail, and why they think this. These accounts should be included in their scrapbooks or some place where they can be referred to at the end of this section, when children are again asked to investigate jobs they would like to do.
i) Ask the children to discuss the difference between "professional" and "nonprofessional" jobs. Limit the discussion to those jobs conveyed by the photographs. (The intention is *not* however, to limit the children's ambitions.)
j) From the photographs have the children choose which jobs they would like to find out more about. (This selection can then be referred to when the Research Project on work is to be done.)

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SECTION IV
WORK AND WORKING PEOPLE

What is "work?" What kinds of work are there? Why do people do it? Do they like it? What do you do if you can't get "work?"

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How is work different from play or recreation? If a woman sews a dress for herself, does she consider this work? If she makes dresses in a factory, is this work?

People use the word "work" often, but it is not always clear what they mean by it.

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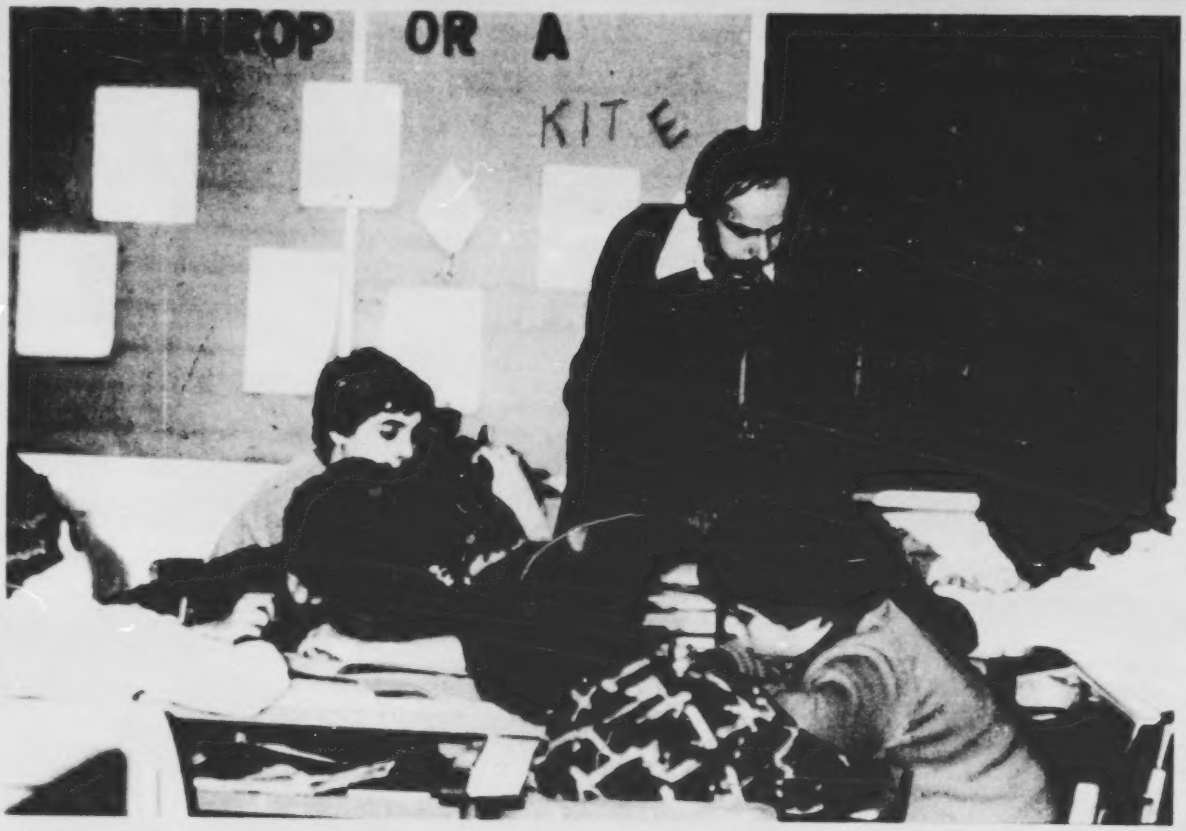

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• The three selections, "My Mother and Father Work" (KB, p. 66), "Papa" (KB, p. 66), and "Sunday–Business as Usual" (KB, p. 67ff.), look more closely at what work is. The first is a child's impressions. The second, written by an adult, is from a child's perspective. The third is a story about the work involved in keeping a milk store functioning.

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My Mother and Father Work

My mother does housework. She has to take care of two children, my niece and my nephew. My father works for a lumber factory. Sometimes he hurts himself at the electric power saws and gets out of work for one week or so and he still gets paid. So that's what I like about it. Sometimes he comes home with bad news, like someone cut his hand, or four fingers were cut by the power saws.

My two brothers and sister work too. One of my brothers works at the hospital and he gets paid good. He comes home for lunch because we just live across the street from the hospital. He likes the job. My other brother works in a pipe factory and he gets paid good too. But he does not like getting up so early in the morning.

My sister works at a sewing factory. She sews clothes together and she makes me clothes too. If I have a hole in my underwear, she will sew it back together.

My brother-in-law works with my brother in the pipe factory. My brother-in-law is the foreman of the factory because he can talk English and he is a good builder. He is going to make me two rabbit houses. He fixed our whole basement. It is nice now.

by a boy, age 10

1. Pick out all the activities listed above which are *work*. Are there any which are not work?
2. The writer does not mention what he does, which is going to school. Is this work?
3. Write a description of the work done by the people in your family. (Include yourself.)

Papa

My papa can drive a car
My papa can fix electric motors
My papa can carry heavy, heavy things
My papa can quarrel with Uncle Carl
My papa can be kind
and comfort me when I cry

But can he cry himself?

I don't know.

by Siv Widerberg

1. Are any of the activities that "Papa" does, work? Are there any that are not work?
2. Are there jobs that only men can do? Why or why not?
3. Why do you think the poet asks the question, "Can he cry himself?"
4. Write a poem about things which your mother or your father can do.

Sunday – Business as Usual

by Helen Walters

Very early, one cold and windy winter morning, before even the sun was awake, a small faint light came on in an upstairs window at 77 Warlock Street. The Kemple family, Father and three girls, Hannah, Rebecca, and Linda, lived on the second floor of the tall old house that had once seen better days.

In the front room, an alarm clock kept up its terrible racket, it seemed, forever! "GET UP, GET UP, GET UP . . ."

From under her blanket, Hannah groaned, "Quiet, you crazy clock," and her hand came out to shut it off. Her younger sister Rebecca (whom everyone called "Becky") curled up tighter in the bed beside her, and hid her head underneath the pillow. She knew what day this was, Sunday. Today she had promised to go with Hannah to open the store, and to keep her company. The store had to be opened for business by nine.

Their father, Steve Kemple, managed a milk store, one of a chain of stores which were open every day of the year, from nine o'clock in the morning to eleven o'clock at night. They were never closed.

"Come on, Becky, up, up!"

Hannah jumped from the bed to the cold floor and ran to the bathroom. She shivered as she splashed her face and quickly put a comb through her brown wavy hair. She wished her hair was more like Becky's, dark and straight, or like Linda's, reddish and curly. Never mind, she would have to learn to like herself as she was. Daddy and her sisters did, after all.

"Oh," sighed Becky, as she stumbled about getting dressed, "it just isn't fair! One more delicious minute of beautiful sleep." And she thought of creeping back into bed, but she knew it would be no use.

"Sometimes I think I could sleep forever," said Hannah, putting a little makeup on her face. She was seventeen years old, and was already working as a clerk-typist at an insurance company downtown. Her sister, who was twelve, watched and wrinkled her face. She thought makeup was silly.

In a little while, both girls were out in the street, leaving their father and youngest sister, who was only four years old and too little to be of any help in the store, fast

asleep in their beds. The sun slowly changed the sky to a pale grey. At the bus stop they waited until their bus came into view over the crest of the hill. In the bus, three sleepy people dozed in their seats, jerking their heads up sometimes to check that they hadn't passed their stops. It was warm, and the sisters yawned sleepily.

For Hannah, every Sunday was the same. Daddy worked in the store every day; Linda was left in the care of Mrs. Campbell, who had a little boy of her own and stayed home, caring for the neighbors' children from time to time. It was a long week for her father, so on Sundays Hannah liked to give him a day's rest. Even so he always showed up close to nine o'clock, and they went home together. Today, they decided – she and Becky – that their father should take the chance to visit a friend who had moved to Toronto, and had invited them to spend the day talking over old times.

"What a shame," exclaimed their friend, "that the whole family couldn't come all together."

"Someone must work," Mr. Kemple explained. "The store must always be open." He went on to say, "The wages for hiring someone to help me at the store must come from my own pocket. I give Hannah very little money for the help she gives me. Besides, I cannot find anyone else who is willing to work on Sundays and holidays, and I really cannot blame them!"

Hannah was staring out the window, daydreaming about holidays, and especially the one coming up, Christmas, when suddenly – "HEY!" Becky jumped up and rang the bell for their stop. "We're here!"

They scrambled from the bus and set off for the store, their heads bent down against the wind. It had begun to snow.

Eight-thirty. They had half an hour in which to clean up the mess. The floor was smeared and stained with slush and salt. Empty bottles had to be sorted and put away. Opened boxes of dog food, cigarettes, and cookies had to be emptied and put away.

Becky wanted to mop the floor. The huge string mop was far too heavy for her to handle properly. She dragged the damp thing back and forth, chanting an old boatmen's work tune. It had no effect on the floor, which looked exactly the same as before. Soon she gave up and looked for something easier to do.

Hannah meantime had turned on the radio, and now

she was singing along, piling cigarette cartons on the shelves high above the counter. She had already counted the change and put it into the cash register.

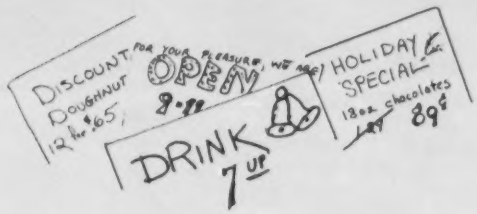
"Try to fill up as many of the two-quart and three-quart-size crates with empties as you can," instructed Hannah. "Then you can go on to the ginger ale and coca-cola bottles."

They were not so easy to sort out, there were so many makes of soft drinks, and each in so many sizes. Becky trudged back and forth between the basement and the back of the store.

Once when she came up into the store she saw Hannah talking to a man. It wasn't nine o'clock yet, but Hannah called her over.

"This is my sister Becky," Hannah said to the man. "This is Mr. Lampert, the supervisor," Hannah explained. "He came to check that everything was all right."

It was the supervisor's job to see that all the Company's



stores in his district were clean and tidy. The Company was strict about its rules, and Mr. Lampert had to see that they were obeyed. Managers had to be careful to always charge the correct price, and to be polite to their customers. Sometimes the supervisor helped in the store or delivered supplies of groceries if someone was running out. He had to be available at all times.

"Hello, Rebecca. I'm pleased to meet you. Your father has said many good things about you. With you here today, I know the store is in good hands."

Becky smiled shyly, and looked at Hannah, who laughed. Mr. Lampert had once said the same thing to her. When he left, the girls returned to straightening the store.

Exactly at nine, two people were waiting to be let in when Hannah unlocked the door.

"Good morning, Hannah," said one of them.

"Good morning,Mr. Kulik," replied Hannah.

"I should be saying 'Good night' – I've just finished work and I'm going to bed as soon as we get home." Mr. Kulik drove a Diamond Taxicab all night, every night of the week. He had a large family to support, so he worked whenever he could.

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"This is my niece, Lydia, from the old country. She's visiting us with my brother and his wife, for a few days. Right now, Lydia doesn't speak English, but soon she'll be talking your head off!" And Mr. Kulik laughed at his own joke. Hannah nodded at the tall girl who, she guessed, was about her own age. Lydia smiled and looked down at the floor.

"Lydia will be back around Christmas. Not our Christmas, of course, but during school holidays. Our Ukrainian Christmas is celebrated in January, when you are all back in school. We bake a special cake at that time. Do you know what that cake is called? Kulik! So in our family we eat Kulik's kulik! Enough of my talk," he laughed, "how much do I owe you?"

As they left, the girl called out "Bye-bye."

"Good-bye," called Becky.

Before too long another customer entered the store. It was a neighbor from across the road. George Matthew was a man about fifty years old who had been a regular customer for all the years the Kemples had run the store. Hannah knew him very well and liked him for his pleasant manner.

"How's my Hannah?" he asked as he put down two tins of dog food.

"Fine, thanks. How are you?" replied Hannah, ringing up the price, plus the tax, on the register.

"Today, I'm fine," said George. "But I'm not so sure how fine I'll be by the end of the year."

Hannah looked puzzled. George did not seem to be his usual self.

"I have to be out driving on Christmas Day this year," explained George. He was a streetcar driver for the transit company.

"Not only that, but I'll be out driving on New Year's Eve as well. That's the night everybody gets to ride around for free as they go from party to party. No celebrations for me this year," he grumbled.

"That's right," agreed Hannah. "Somebody has to work so that others may enjoy the benefit."

"Anyhow," said George, brightening up, "who's your friend here?"

They looked down to see Becky eyeing the chocolate-covered marshmallow Santa Clauses on the counter. There was a gleam in her eye as she reached for one.

"Careful," warned George. "Too many of those and you'll soon be worrying about your figure, like Hannah here," and he winked at the older girl, who was blushing.

"Speaking of eating," he said, "my dog will be wondering what happened to his breakfast! Take care, and don't work too hard," he called out as he left.

The next few hours seemed very quiet, and the girls

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occupied themselves with looking through magazines on the stand. The fashion magazines were their favorites. They went through them, page by page, reading the advertisements for jewellery, furniture, and cars. Best of all they liked the fashion layouts. It would be nice to have some of the beautiful clothes, but Hannah and Becky liked best to design their own outfits. Leaning on the counter, they sketched everything from jeans to lacy gowns, until the counter was covered with brown paper bags, which in turn were covered with drawings.

Hannah loved to sew. Sometimes she even sewed a dress or overalls that she had designed. She bought clothes for herself and her sisters very carefully, but their favorites were always the "originals" they designed themselves. Becky wanted to go to art college one day to learn fashion design. Hannah had wanted to do the same thing, but it was important that she help to earn some money. Later, maybe, when her sisters were older, she would go back to school.

Suddenly, they were interrupted by a loud knocking at the back door. Becky stayed behind the counter while Hannah ran to open the door. In came a tall, burly young man, rolling five crates of milk on a dolly. He came every day to deliver milk, juice, cream, and chocolate drink to the stores in a large area. There were many deliveries to be made, so he didn't waste any time in talking to the girls. Becky peeked out of the back door and saw a huge refrigerated van that was as large as a mover's van. She wondered how he had managed to squeeze that truck into the tiny lane without knocking over the fences and trees.

"Here you are," said the milkman, and he handed Hannah a slip of paper that showed the number of crates delivered and the number of empty crates taken back. Hannah checked the list and signed it.

"See you next week," the young man called as he slammed the back door shut.

"That reminds me," said Hannah, "the breadman will be coming with his delivery soon. I had better check how many trays we'll need today." Both the milkman and the breadman worked seven days a week. Each day they delivered a fresh supply of milk and bread to the stores.

Soon Becky noticed that the floor was getting messy again. The store had become busy, with customers coming in constantly. Out they went, their arms full of party foods. Boxes of chocolate for those who were visiting, boxes of cookies, cakes, pop, chips, and jugs of milk for those who were being visited. Ice cream was in great demand. Sunday was the day most people relaxed and gathered together to enjoy each other's company, particularly at this time of year.

Hannah rang in the prices and collected the money. Becky put things into bags for the customers, and reached for the cigarettes they requested. She had to refill the shelves quite often. Suddenly, the music on the radio seemed to be too loud, people spoke in louder voices, and the items she was packing seemed to become heavier and heavier. Her tummy rumbled.

"What time is it, Hannah?"

"Gracious, its almost three o'clock!"

"We haven't had lunch yet! I'm STARVING!" Becky wailed.

"There just hasn't been time." Hannah smiled at her

sister. "Doesn't time fly when you're having fun?"

Becky raised her eyebrows as if to ask if this was her sister's idea of fun, when suddenly she realized that all was quiet again. The kettle was put on the hot plate and the sandwiches were unwrapped. Daddy made great sandwiches, which right now tasted more wonderful than a feast for princes. The kettle boiled and Becky ran back to make tea.

Hannah was up and behind the counter again, tending to an elderly customer who had come in, huffing and puffing. Mrs. Durst came in once a week for a candy bar.

"Doctor's orders," she said. Then, as Hannah gave her a dubious look, she went on to explain. "It's not the candy he prescribed; it's the walk. The candy is just my excuse. By the way, there is a terrible storm blowing outside. The snow's several inches deep now."

Hannah looked up. Outside it was dark, but she could see snow falling in the lamplight. "I had better get out there and shovel the snow away from the door."

"I'll help you," said Becky, "and we can finish our tea later."

"Why don't you try to mop up this slush puddle," suggested Hannah. "I won't take long."

Before they had a chance to do anything, several people came in. Hannah returned to the counter. Customers flocked in, milling around in the store. Becky and her mop got in the way. She dragged it back to its corner.

"Oh, look," she heard someone say, "the ice-cream is melting." They were right. The cooling system had broken down, and all the frozen foods were melting. The ice-cream ran until it formed a multicolored pool. Becky tried to tell Hannah, but the older girl was busy pulling milk jugs out from the cooler shelves.

"Go inside there," she ordered, "and put some more milk on the shelves. We're running out of pop, too!"

"It always happens this way! Just as you think you'll have some peace and quiet and time to do something else, customers come flooding in."

"Speaking of flooding," Becky wanted to say, "the melting ice in the freezer is flooding the store."

In the middle of the turmoil, two young people came running in.

"Hey, Hannah Banana," cried Marcello, and he slid across the floor, banging into the counter, "give me two bottles of orange juice, the two-quart size, and a couple of free chocolate Santas."

"Sorry, my friend," replied Hannah coolly, and she put the box under the counter, out of his reach.

"Come on," he protested. "Do me a favor. You can afford it, you have so many of them!"

"I pay for things in this store. I don't own the store, I just work here. So I am responsible for seeing that everything that leaves this store is paid for."

"All right, all right, no more lectures," Marcello sighed. He paid for his juice and turned to give his sister Enza one of the glass bottles to carry. He swung the bottles forward. There was a terrible crash. Marcello found himself standing in a large pool of orange juice, holding two small pieces of glass attached to the bottle caps. Enza began to laugh. Becky also started laughing. Hannah tried to get them to stop, but the girls laughed harder and harder, wiping tears from their eyes.

"Never mind," said Hannah, "I'll get two more bottles

for you. No extra charge." She realized that Marcello must be embarrassed and felt sorry for him. Suddenly the boy began to smile.

"Thanks," he said. "Where is a mop? I'll clean this up."

A customer came in, with a dog on a leash.

"Oh no," called Marcello to the man. "Don't let him lick the juice. It has glass in it."

"What about the ice cream on the floor? Is that all right?" asked the customer.

Hannah looked up and saw what he was talking about. What a mess! What happened? How could they stop the freezer from thawing? Meantime, Marcello mopped. Enza and Becky had stopped their laughing fit and searched through boxes and bags in the back of the store, looking for rags. Hannah telephoned the main plant and told them of her problem. They would have someone out to the store in half an hour, she was told.

"Won't your parents be wondering where you are by now?" questioned Hannah.

"Oh no," said Marcello. "They're not home. Our mother is a nurse's aide at the hospital. She doesn't come home on Sundays until ten o'clock. They were not certain whether she would be working this Christmas or not."

"Patients don't get well on weekends or holidays, so my mother has to work all the time," Enza explained to Becky.

Mr. Morelli, Marcello's and Enza's father, worked as a yardman for the Canadian National Railway. When there was a storm, like tonight, he would go to work clearing the tracks of snow. Sometimes, if a storm began late at night, Mr. Morelli would get a call in the middle of the night and would have to go down right away. He would not be back, now, until early tomorrow morning.

Marcello worked hard cleaning up the floors.

"Hannah," he joked, "how much do I get paid for this wonderful job?"

"Well," said Hannah thoughtfully, "it's worth at least two Santas per hour," and she reached under the counter for the box of chocolate-covered marshmallow Santa Clauses, and gave two to Marcello.

"Thanks, boss," laughed the boy. "For wages like these I'll work another hour."

Hannah had an idea. "If you really mean it, you can shovel the snow for me. I don't have time to do it myself. See what I mean?" she said as another customer came into the store.

The lady looked at the clock on the radio. "I wonder if I'll make it to work on time tonight," she said.

"Tonight?" wondered Hannah. "Where do you work?"

"I'm a waitress," replied the lady, "at the French restaurant downtown. We're open from six o'clock in the evening to three o'clock in the morning every night. I work Sunday evenings, but I get Wednesday and Thursday evenings off. This year I'm not working on Christmas Day, because I want the time to visit my family up north. But I will have to be back in time to work on New Year's Eve. That's our busiest time."

After the lady had left and the repairman had come, the girls had time to have a cup of tea and finish their sandwiches. They thanked Marcello for his help, and gave him another Santa Claus and one to Enza. Again the store was quiet.

"Did you realize," Hannah asked Becky, "how many people there are that work when everybody else has a holiday? I never thought about it before, but it takes all kinds of people working to let other people enjoy their holidays – like people who sell food and drive buses and work in hospitals."

"I wonder," Becky thought aloud, "how many people appreciate them and would be willing to do the same for them?"

"Not many. We take their services for granted, as though it was our right to have them there at all times."

At nine o'clock their father walked in, carrying a sleepy Linda in his arms.

"Take her home," he said. "I'll finish up here."

He looked around. Something seemed different. "How was business today?"

He looked puzzled as his daughters giggled and then burst out laughing.

"Oh," said Becky, "it was just business as usual!"

1. List the chores that Hannah and Becky had to do in keeping the store open for one day.
2. What does a manager do? If Mr. Kemple is the manager of the store, why doesn't he hire someone to keep the store open on weekends? What difference would it make if he owned the store?
3. In what ways does his job affect his family and their life together? What do you think are the advantages and disadvantages of his job?
4. Compare the work of the Kemple family with that of the Demetra family in the story, "Was It Worth It?" (see Section I).
5. List the other jobs mentioned in the story in which people have to work on Sundays and holidays. Name some other jobs, of people you know, that require work on Sundays and holidays.
6. Look at the answers you have written for questions (1) to (5). In order to check the accuracy of the information in the story, draw up a list of questions to ask a person who works at your neighborhood milk chain store.

• **Workers on the Job**

Children are often mystified about what their parents do at work and what work means to them. The following excerpts – "Dolores Dante" (KB, p. 75), about a waitress; "Roy Schmidt" (KB, p. 79), about a garbage man; "Mike LeFevre" (KB, p. 00), about a steelworker; "Grace Clements" (KB, p. 85), about a factory worker – describe four different jobs from the perspectives of the people who do them.

Some children's views of these jobs, which are interspersed, can be used to stimulate your students to give their own opinions about the jobs and what they think the jobs entail. Keep notes in order to compare their opinions with their understanding of these jobs after reading the excerpts.

One way of examining all the material is to divide the class into four groups and allocate one selection to each group. Each group could make a class presentation about its selection.

While the individual selections have questions to stimulate the children's thinking, general class discussion of the excerpts could include the following:

a) the work entailed in the jobs described in the excerpts;
b) the similarities and differences in the job conditions described in the excerpts;
c) the amount of control people have or don't have over their job conditions;
d) possible things people can do to change their job conditions;
e) the value of the jobs that the people do;
f) the degree to which the value of the jobs is recognized by other people, and the reasons for this;
g) the ways in which people's jobs affect their family lives;
h) the ways in which people cope with the pressure of their jobs.

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(Note: In KB, p. 79, lines 21-22, a "highball" probably means an enthusiastic wave. See Gage Canadian Dictionary, and Dictionary of Slang and Unconventional Terms.)

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In the next few pages you will read about the work people do and how they feel about it. Short paragraphs written by children express their opinions about certain jobs, and introduce longer descriptions, by grown-up people, of what it is like to actually work at the job. The words of Dolores Dante (a waitress), Roy Schmidt (a garbage man), Mike LeFevre (a steelworker), and Grace Clements (a felter) were tape-recorded by an American writer, Studs Terkel, for his book, *Working*.

A Waitress

I would not like to be a waitress because you usually have to be on your feet all day. Being a waitress can be fun, but tiring handing people their dinner.

I would rather be a person who works on a plane or be a banker because a person who works on a plane can go and see places for less money and I think it would be fun.

I would also like to be a banker because I think it would be fun to use adding machines and to hand money to people.

by Karen Thomas

Dolores Dante

She has been a waitress in the same restaurant for twenty-three years. Many of its patrons are credit card carriers on an expense account – conventioneers, politicians, labor leaders, agency people. Her hours are from 5:00 P.M. to 2:00 A.M. six days a week. She arrives earlier "to get things ready, the silverware, the butter. When people come in and ask for you, you would like to be in a position to handle them all, because that means more money for you.

"I became a waitress because I needed money fast and you don't get it in an office. My husband and I broke up and he left me with debts and three children. My baby was six months. The fast buck, your tips. . . .

"Everyone says all waitresses have broken homes. What they don't realize is when people have broken homes they need to make money fast, and do this work. They don't have broken homes because they're waitresses."

. . . People imagine a waitress couldn't possibly think or have any kind of aspiration other than to serve food. When somebody says to me, "You're great, how come you're *just* a waitress?" *Just* a waitress. I'd say, "Why, don't you think you deserve to be served by me?" It's implying that he's not worthy, not that I'm not worthy. It makes me irate. I don't feel lowly at all. I myself feel sure. I don't want to change the job. I love it.

Tips? I feel like Carmen.[1] It's like a gypsy holding out

[1. *Carmen* is the name of an opera about a gypsy of that name.]

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a tambourine and they throw the coin. (Laughs.) If you like people, you're not thinking of the tips. I never count my money at night. I always wait till morning. If I thought about my tips I'd be uptight. I never look at a tip. You pick it up fast. I . . . do my bookkeeping in the morning. It would be very dull for me to know I was making so much and no more. I do like challenge. And it isn't demeaning, not for me.

There might be occasions when the customers might intend to make it demeaning – the man about town, the conventioneer. When the time comes to pay the check, he would do little things, "How much should I give you?" He might make an issue about it. I did say to one, "Don't play God with me. Do what you want." Then it really didn't matter whether I got a tip or not. I would spit it out, my resentment – that he dares make me feel I'm operating only for a tip.

He'd ask for his check. Maybe he's going to sign it. He'd take a very long time and he'd make me stand there, "Let's see now, what do you think I ought to give you?" He would not let go of that moment. And you knew it. You know he meant to demean you. He's holding the change in his hand, or if he'd sign, he'd flourish the pen and wait. These are the times I really get angry. I'm not reticent. Something would come out. Then I really didn't care. ". . . Keep your money!"

. . . And I don't have a high opinion of bosses. The more popular you are, the more the boss holds it over your head. You're bringing them business, but he knows you're getting good tips and you won't leave. You have to worry not to overplay it, because the boss becomes resentful and he uses this as a club over your head.

If you become too good a waitress, there's jealousy. They don't come in and say, "Where's the boss?" They'll ask for Dolores It doesn't make a hit. That makes it rough. Sometimes you say, Aw . . ., why am I trying so hard? I did get an ulcer. Maybe the things I kept to myself were twisting me.

It's not the customers, never the customers. It's injustice. My dad came from Italy and I think of his broken English – "injoost." He hated injustice. If you hate injustice for the world, you hate more than anything injustice toward you. Loyalty is never appreciated, particularly if you're the type who doesn't like small talk and are not the type who makes reports on your fellow worker. The boss wants to find out what is going on. . . . In our society today you have informers everywhere. They've informed on cooks, on co-workers. "Oh, someone wasted this." They would say I'm talking to all the customers. "I saw her carry such-and-such out. See if she wrote that on her check." "The salad looked like it was a double salad." I don't give anything away. I just give myself. Informers will manufacture things in order to make their job worthwhile. They're not sure of themselves as workers. There's always someone who wants your station, who would be pretender to the crown. In life there is always someone who wants somebody's job.

I'd get intoxicated with giving service. People would ask for me and I didn't have enough tables. Some of the girls are standing and don't have customers. There is resentment. I feel self-conscious. I feel a sense of guilt. It cramps my style. I would like to say to the customer, "Go to so-and-

so." But you can't do that, because you feel a sense of loyalty. So you rush, get to your customers quickly. Some don't care to drink and still they wait for you. That's a compliment.

There is plenty of tension. If the cook isn't good, you fight to see that the customers get what you know they like. You have to use diplomacy with cooks, who are always dangerous. (Laughs.) They're madmen. (Laughs.) You have to be their friend. They better like you. And your bartender better like you too, because he may do something to the drink. If your bartender doesn't like you, your cook doesn't like you, your boss doesn't like you, the other girls don't like you, you're in trouble.

. . . I tell everyone I'm a waitress and I'm proud. If a nurse gives service, I say, "You're a professional." Whatever you do, be professional. I always compliment people.

I like to have my station looking nice. I like to see there's enough ash trays when they're having their coffee and cigarettes. I don't like ash trays so loaded that people are not enjoying the moment. It offends me. I don't do it because I think that's gonna make a better tip. It offends me as a person.

. . . *Just* a waitress. At the end of the night I feel drained. I think a lot of waitresses become alcoholics because of that. In most cases, a waiter or a waitress doesn't eat. They handle food, they don't have time. . . . You'll have a cracker, a little bit of soup. You go back and take a teaspoonful of something. Then maybe sit down afterwards and have a drink, maybe three, four, five. And bartenders, too, most of them are alcoholics. They'd go out in a group. There are after-hour places. You've got to go [and] release your tension. So they go out before they go to bed. Some of them stay out all night.

It's tiring, it's nerve-racking. We don't ever sit down. We're on stage and the bosses are watching. If you get the wrong shoes and you get the wrong stitch in that shoe, that does bother you. Your feet hurt, your body aches. If you come out in anger at things that were done to you, it would only make you feel cheapened. Really I've been keeping it to myself. But of late, I'm beginning to spew it out. It's almost as though I sensed my body and soul had had quite enough.

. . . The next morning is pleasant again. I take out my budget book, write down how much I made, what my

bills are. I'm managing. I won't give up this job as long as I'm able to do it. I feel out of contact if I just sit at home. At work they all consider me a kook. (Laughs.) That's okay. No matter where I'd be, I would make a rough road for me. It's just me, and I can't keep still. It hurts, and what hurts has to come out. . . .

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1. What does a waitress do?
2. Why did Dolores Dante become a waitress?
3. What does the word "demean" mean? How do people demean Dolores Dante?
4. Dolores Dante obviously likes her job. What are the reasons she gives?
5. What does the word "professional" mean? What things does Dolores Dante do in her job which make her professional?
6. Why does she say, "I don't have a high opinion of bosses"?
7. What are some of the pressures of her job?
8. Do you know of anyone who is a waitress or a waiter? If so, find out about their jobs and what they like about their work.

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9. Would *you* like to do this job? Why or why not?

Garbage Men

I would not like to be the man who picks up garbage because he has to pick up dirty things and put them in the truck.

by Shawn Mohammed

The job I'd like to have is a garbage man, because all you have to do is just pick up some things and throw them in a truck and some things would be pretty heavy and sometimes you find money.

by Chris Lines

Roy Schmidt

They call us truck loaders, that's what the union did. We're just laborers, that's all we are. . . . There's no glamor to it. Just bouncin' heavy cans around all day. I'm givin' the city a fair day's work. I don't want to lean on anyone else. Regardless if I was working here or elsewhere, I put in my day. We're the ones that pick up the cans, dump 'em in the hopper, and do the manual end of the job. There's nothing complex about it.

He is fifty-eight. His fellow crew members are fifty and sixty-nine. For the past seven years he has worked for the Sanitation Department. "I worked at a freight dock for two years. That was night work. It was punching me out. At the end of the week I didn't know one day from another. I looked for a day job and landed this."

In this particular neighborhood, the kids are a little snotty. They're let run a little too loose. They're not held down the way they should. It's getting a little wild around here. I live in the neighborhood and you have to put up with it. They'll yell while you're riding from one alley to another, "Garbage picker!" The little ones usually give you a highball, seem to enjoy it, and you wave back at 'em. When they get a little bigger, they're liable to call you most anything on the truck (laughs). They're just too stupid to realize the necessity of the job.

I've been outside for seven years and I feel more free. I don't take the job home with me. When I worked in the office, my wife would say, "What was the matter with you last night? You lay there and your fingers were drumming the mattress." That's when I worked in the office. The bookkeeping and everything else, it was starting to play on my nerves. Yeah, I prefer laboring to bookkeeping. For one thing, a bookkeeping job doesn't pay anything. I was the lowest paid man there.

Physically, I was able to do more around the house. Now I'm too tired to pitch into anything heavy. I'll mow the lawn and I'll go upstairs and maybe catch a TV program or two, and I'll hit the hay. In the winter months, it's so much worse. After being outside all day and walkin' into a warm house, I can cork off in a minute. (Laughs.) The driver has some protection, he has the cab of the truck. We're out in the cold.

You get it in the shoulders and the arms. You have an ache here and an ache there. Approximately four years ago, I put my back into spasms. The city took care of it, put me in a hospital for a week. That one year, it happened twice to me – because of continual lifting. The way one doctor explained it to me, I may be goin' thirty days and it's already started. It's just on the last day, whenever it's gonna hit, it just turns you upside down. You can't walk, you can't move, you can't get up.

I wear a belt, sort of a girdle. You can buy them in any orthopedic place. This is primarily to hold me in. This one doctor says I'm fairly long-legged and I'm overlifting. The men I work with are average height. I'm six three, I was six four when I went in the army but I think I've come down a little bit. It's my own fault. I probably make it harder on myself with my way of lifting. I've been fairly well protected during the past four years. I haven't had any days off because of it. I wouldn't want to face it again.

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It's a fifty-gallon drum you lift. I'd say anywhere from eighty pounds to several hundred pounds, depending on what they're loaded with. We lift maybe close to two hundred cans a day. I never attempted to count them. They surprise you every once in a while. They'll load it with something very heavy, like plaster. (Laughs.) . . .

I wear an apron over this. By the time you get two or three days in these clothes they're ready for the washer. Working behind the truck, you never know what might shoot out from behind there – liquid or glass or plastic. There [are] no safety features on the truck. When these blades in the hopper catch it and bring it forward, it spurts out like a bullet. Two years ago, I was struck in the face with a piece of wood. Cut the flesh above the eye and broke my glasses. When I got to the doctor, he put a stitch in it. I had the prettiest shiner you ever seen. (Laughs.) It can be dangerous. You never know what people throw out. I've seen acid thrown out.

They tell you stay away from the rear of the truck when the blade's in motion, but if you did that throughout a day, you'd lose too much time. By the time the blade's goin', you're getting the next can ready to dump.

You don't talk much. You might just mention something fell out of the can or a word or two. Maybe we'll pull in an alley and they'll take five minutes for a cigarette break. We might chew the fat about various things – current events, who murdered who (laughs), sensational stories. Maybe one of the fellas read an article about something that happened over in Europe. Oh, once in a while, talk about the war. It has never been a heated discussion with me.

I'm pretty well exhausted by the time I get through in the day. I've complained at times when the work was getting a little too heavy. My wife says, "Well, get something else." Where the devil is a man my age gonna get something else? You just don't walk from job to job.

She says I should go to sixty-two if I can. I have some Social Security comin'. The pension from the city won't amount to anything. I don't have that much service. Another four years, I'll have only eleven years, and that won't build up a city pension for me by any means. . . .

I have a daughter in college. If she goes through to June, she'll have her master's degree. She's in medicine. For her, it'll be either teaching or research. As she teaches, she can work for her doctorate. She's so far ahead of me, I couldn't. . . .

I don't look down on my job in any way. I couldn't say I despise myself for doing it. I feel better at it than I did at the office. I'm more free. And, yeah – it's meaningful to society. (Laughs.)

I was told a story one time by a doctor. Years ago, in France, they had a setup where these princes and lords and God knows what they had floating around. If you didn't stand in favor with the king, they'd give you the lowest job, of cleaning the streets of Paris – which must have been a mess in those days. One lord goofed up somewhere along the line, so they put him in charge of it. And he did such a wonderful job that he was commended for it. The worst job in the French kingdom and he was patted on the back for what he did. That was the first story I ever heard about garbage where it really meant something. . . .

1. Describe what Roy Schmidt does for a living.
2. What does he like about his job?
3. What are the dangers of his job? What precautions does he have to take?
4. What are some of the ways people in the community could make the jobs of garbage men easier?
5. Why do the kids in the neighborhood call out names like "garbage picker"? Is garbage collecting considered a "good" or "bad" job? Explain.
6. Does Roy Schmidt feel that his job allows him to provide for his old age? If he doesn't, what can he do about it?

Heavy Work

The job I'd least like to be is a carpenter because you have to work very hard and sometimes work outside in the winter and on very hot days in the summer. I would cut myself, get colds, sometimes injure myself with a falling brick, or a beam falling on my leg. Sometimes I'd get ripped off with the pay.

I would love a nice warm office. I would do tall buildings and get lots of money, and sick pay if I were an architect.

by Max DeOlivira

Mike LeFevre

It is a two-flat dwelling, somewhere in Cicero, on the outskirts of Chicago. He is thirty-seven. He works in a steel mill. On occasion, his wife Carol works as a waitress in a neighborhood restaurant; otherwise she is at home caring for their two small children, a girl and a boy. . . .

I'm a dying breed. A laborer. Strictly muscle work . . . pick it up, put it down, pick it up, put it down. We handle between forty and fifty thousand pounds of steel a day. (Laughs.) I know this is hard to believe – from four hundred pounds to three- and four-pound pieces. It's dying.

You can't take pride any more. . . .

It's hard to take pride in a bridge you're never gonna cross, in a door you're never gonna open. You're mass-producing things and you never see the end result of it. . . . I worked for a trucker one time. And I got this tiny satisfaction when I loaded a truck. At least I could see the truck depart loaded. In a steel mill, forget it. You don't see where nothing goes.

I got chewed out by my foreman once. He said, "Mike, you're a good worker but you have a bad attitude." My attitude is that I don't get excited about my job. I do my work but I don't say whoopee-doo. The day I got excited about my job is the day I go to a head shrinker. How are you gonna get excited about pullin' steel? How are you gonna get excited when you're tired and want to sit down?

It's not just the work. Somebody built the pyramids. Somebody's going to build something. Pyramids, Empire

State Building – these things just don't happen. There's hard work behind it. I would like to see a building . . . I would like to see on one side of it a foot-wide strip from top to bottom with the name of every bricklayer, the name of every electrician, with all the names. So when a guy walked by, he could take his son and say, "See, that's me over there on the forty-fifth floor. I put the steel beam in." Picasso can point to a painting. What can I point to? A writer can point to a book. Everybody should have something to point to.

It's the not-recognition by other people. To say a woman is *just* a housewife is degrading, right? Okay. *Just* a housewife. It's also degrading to say *just* a laborer. The difference is that a man goes out and maybe gets smashed.

When I was single, I could quit, just split. I wandered all over the country. You worked just enough to get a poke, money in your pocket. Now I'm married and I got two kids . . . (trails off). I worked on a truck dock one time and I was single. The foreman came over and he grabbed my shoulder, kind of gave me a shove. I punched him and knocked him off the dock. I said, "Leave me alone. I'm doing my work, just stay away from me, just don't give me the with-the-hands business." . . .

You're doing this manual labor and you know that technology can do it. (Laughs.) Let's face it, a machine can do the work of a man; otherwise they wouldn't have space probes. Why can we send a rocket ship that's unmanned and yet send a man in a steel mill to do a mule's work?

Automation? Depends how it's applied. It frightens me if it puts me out on the street. It doesn't frighten me if it shortens my work week. You read that little thing: what are you going to do when this computer replaces you? Blow up computers. (Laughs.) Really. Blow up computers. [No] computer is gonna eat before I do! I want milk for my kids and beer for me. Machines can either liberate man or enslave 'im, because they're pretty neutral. It's man who puts the thing one place or another.

If I had a twenty-hour workweek, I'd get to know my kids better, my wife better. Some kid invited me to go on a college campus. On a Saturday. It was summertime. Hell, if I have a choice of taking my wife and kids to a picnic or going to a college campus, it's gonna be the picnic. But if I worked a twenty-hour week, I could go to both. Don't you think with that extra twenty hours people could really expand? Who's to say? There are some people in factories just by force of circumstance. I'm just like the colored people. Potential Einsteins don't have to be white. They could be in cotton fields, they could be in factories. . . .

It isn't that the average working guy is dumb. He's tired, that's all. I picked up a book on chess one time. That thing lay in the drawer for two or three weeks, you're too tired. During the weekends you want to take your kids out. You don't want to sit there and the kids comes up: "Daddy, can I go to the park?" You got your nose in a book? Forget it.

I put on my hard hat, change into my safety shoes, put on my safety glasses, go to the bonderizer. It's the thing I work on. They rake the metal, they wash it, they dip it in a paint solution, and we take it off. Put it on, take it off, put it on, take it off, put it on, take if off . . .

I say hello to everybody but my boss. At seven it

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starts. My arms get tired about the first half-hour. After that, they don't get tired any more until maybe the last half-hour at the end of the day. I work from seven to three-thirty. My arms are tired at seven-thirty and they're tired at three o'clock. I hope to God I never get broke in, because I always want my arms to be tired at seven-thirty and three o'clock. (Laughs.) "'Cause that's when I know that there's a beginning and there's an end. That I'm not brainwashed. In between, I don't even try to think. . . .

If I were hiring people to work, I'd try naturally to pay them a decent wage. I'd try to find out their first names, their last names, keep the company as small as possible, so I could personalize the whole thing. All I would ask a man is a handshake, see you in the morning. No applications, nothing. I wouldn't be interested in the guy's past. Nobody ever checks the pedigree on a mule, do they? But they do on a man. Can you picture walking up to a mule and saying, "I'd like to know who his granddaddy was"?

I'd like to run a combination bookstore and tavern. (Laughs.) I would like to have a place where college kids came and a steelworker could sit down and talk. Where a workingman could not be ashamed of Walt Whitman and where a college professor could not be ashamed that he painted his house over the weekend.

If a carpenter built a cabin for poets, I think the least the poets owe the carpenter is just three or four one-liners on the wall. A little plaque: Though we labor with our minds, the place we can relax in was built by someone who can work with his hands. And his work is as noble as ours. I think the poet owes something to the guy who builds the cabin for him. . . .

1. Describe Mike LeFevre's job.
2. Why does he say he can't take pride in his work? Is the value of his work recognized by other people? Why or why not?
3. How does his work affect his relationships with (*a*) other people at work; (*b*) his family?
4. Why might he not want his son to do this type of work?
5. What do the words "liberate" and "enslave" mean?
6. How can machines or automation "liberate" or "enslave" people? Do you agree with Mike on this?
7. What kind of work would Mike like to do and why? What keeps him from doing it?
8. What aspects of Mike LeFevre's job are similar to Roy Schmidt's job?
9. Read again what Mike LeFevre says in the "little plaque" at the end of this reading. Do you agree with what it says? What does "the poet" owe to "the guy who builds the cabin for him"?

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"Thank You" Poster

JANINA SMYRSKA: Thank you for making dummies to try on clothes.

ANA SILVA: Thank you for making dresses because I know you would prefer to make a whole dress.

DINA COELHA: Thank you for making very lovely dresses, that are very beautiful and which you would rather not have.

ARMANDA PEREIRA: Thank you very much for the dresses that you made. They are just great.

HEDI DIOZ: Thank you for the dresses you made. They are terrific.

EDWARD DIOZ: Thank you for singing great Portuguese Songs.

DOMINGO VERAS: Thank you for making good chairs.

MERSE NOCHORUK: Thank you for working in the MIO pop factory.

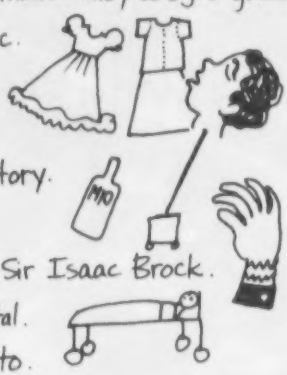
JOHN GOMES: Thank you for keeping our stores clean.

MANUEL SILVA: Thank you for fixing the hands of the statue of Sir Isaac Brock.

ANTONIO SIMPLICIO: Thank you for helping in Sick Children's Hospital.

Thank you all, you parents, for helping Toronto.

BY: MARIA S., MARIA F., ODETTE S., MARIA V.



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The children who wrote this poster did so after reading what Mike LeFevre said about the value of the work of all the people who build and make things, but whose names are never mentioned.

1. What jobs do the parents of these children do?
2. Make a class poster for the work your parents or other people in your family do in the home or outside of it.

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Factory Work

The job I'd like to have is to work at a factory because you get to work on machines and you get to smell all the nice foods, and it is fun.

by Lucy Almeida

The job I'd least like to is to work at a factory and dirty your hands and do that rotten job.

The job I'd like most to have is to be a secretary or a banker, and not dirty my hands and also be proud of myself for being in a good job like that. But my father would like it too, as much as I would like it.

by Irene Dias

1. What kind of factory is Lucy Almeida referring to? Do you think Irene Dias is talking about the same kind of factory? If not, what kinds of factories do you think she is referring to?
2. Why would Irene be "proud of herself" if she became a secretary or banker? Do you agree with her reasons? Why? Do you disagree with her reasons? Why?

Grace Clements

She is a sparrow of a woman in her mid-forties. She has eighteen grandchildren. She has worked in factories for the past twenty-five years: a light assembly . . . She has been with one company for twenty-one years, ARMCO Corporation.

During the last four years, she has worked in the luggage division of one of the corporation's subsidiaries.[1] *In the same factory are made snowmobile parts, windshield defrosters, tilt caps, sewer tiles, and black paper speakers for radios and TV sets.*

"We're about twelve women that work in our area, one for each tank. We're about one-third Puerto Rican and Mexican, maybe a quarter black, and the rest of us are white. We have women of all ages, from eighteen to sixty-six, married, single, with families, without families."

"We have to punch in before seven. We're at our tank approximately one to two minutes before seven to take over from the girl who's leaving. The tanks run twenty-four hours a day."

The tank I work at is six-foot deep, eight-foot square. In it is pulp, made of ground wood, ground glass, fiberglass, a mixture of chemicals and water. It comes up through a copper screen felter as a form, shaped like the luggage you buy in the store.

In forty seconds you have to take the wet felt out of the felter, put the blanket on – a rubber sheeting – to

[1. A subsidiary is one company which is owned or controlled by another company.]

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draw out the excess moisture, wait two, three seconds, take the blanket off, pick the wet felt up, balance it on your shoulder – there is no way of holding it without it tearing all to pieces, it is wet and will collapse – reach over, get the hose, spray the inside of this copper screen to keep it from plugging, turn around, walk to the hot dry die behind you, take the hot piece off with your opposite hand, set it on the floor – this wet thing is still balanced on my shoulder – put the wet piece on the dry die, push this button that lets the dry press down, inspect the piece we just took off, the hot piece, stack it, and count it – when you get a stack of ten, you push it over and start another stack of ten – then go back and put our blanket on the wet piece coming up from the tank . . . and start all over. Forty seconds. We also have to weigh every third piece in that time. It has to be within so many grams. We are constantly standing and moving. If you talk during working, you get a reprimand, because it is easy to make a reject if you're talking.

A thirty-inch [piece of] luggage weighs up to fifteen pounds wet. The hot piece weighs between three to four pounds. The big luggage you'll maybe process only four hundred. On the smaller luggage, you'll run maybe 800, sometimes 850 a day. All day long is the same thing over and over. That's about ten steps every forty seconds about 800 times a day.

We work eight straight hours, with two ten-minute breaks and one twenty-minute break for lunch. If you want to use the washroom, you have to do that in that time. By the time you leave your tank, you go to the washroom, freshen up a bit, go into the recreation room, it makes it very difficult to finish a small lunch and be back in the tank in twenty minutes. So you don't really have too much time for conversation. Many of our women take a half a sandwich or some of them don't even take anything. I'm a big eater. I carry a lunch box, fruit, a half a sandwich, a little cup of cottage cheese or salad. I find it very difficult to complete my lunch in the length of time.

You cannot at any time leave the tank. The pieces in the die will burn while you're gone. If you're real, real, real sick and in urgent need, you do shut it off. You turn on the trouble light and wait for the tool man to come and take your place. But they'll take you to a nurse and check it out.

The job I'm doing is easier than the punch presses I used to run. It's still not as fast as the punch press, where you're putting out anywhere up to five hundred pieces an hour. Whereas here you can have a couple of seconds to rest in. I mean *seconds*. (Laughs.) You have about two seconds to wait while the blanket is on the felt drawing the moisture out. You can stand and relax those two seconds – three seconds at most. You wish you didn't have to work in a factory. When it's all you know what to do, that's what you do.

I guess my scars are pretty well healed by now, because I've been off on medical leave for two, three months. Ordinarily I usually have two, three burn spots. [The die's] real hot, and if it touches you for a second, it'll burn your arm. Most of the girls carry scars all the time.

We've had two or three serious accidents in the last year and a half. One happened about two weeks ago to a

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woman on the hydraulic lift. The cast-iron extension deteriorated with age and cracks and the die dropped. It broke her whole hand. She lost two fingers and had plastic surgery to cover the burn. The dry die runs anywhere from 385 degrees to 425.

We have wooden platforms where we can walk on. Some of the tanks have no-skid strips to keep you from slipping, 'cause the floor gets wet. The hose we wash the felter with will sometimes have leaks spray back on you. Sometimes the tank will overflow. You can slip and fall. And slipping on oil. The hydraulic presses leak every once in a while. We've had a number of accidents. I currently have a workman's comp suit going. I came up under an electric switchbox with my elbow and injured the bone and muscle where it fastens together. I couldn't use it.

I have arthritis in the joints of some of my fingers. Your hands handling hot pieces perspire and you end up with rheumatism or arthritis in your fingers. Naturally in your shoulder, balancing that wet piece. You've got the heat, you've got the moisture because there's steam coming out. You have the possibility of being burnt with steam when the hot die hits that wet felt. You're just engulfed in a cloud of steam every forty seconds.

Its very noisy. If the tool man comes to talk to you, the noise is great enough you have to almost shout to make yourself heard. There's the hissing of the steam, there's the compressed air, a lot of pressure – it's gotta lift that fifteen pounds and break it loose from that copper screen. I've lost a certain percentage of my hearing already. I can't hear the phone in the yard. The family can.

In the summertime, the temperature ranges anywhere from 100 to 150 degrees at our work station. I've taken thermometers and checked it out. You've got three open presses behind you. There's nothing between you and that heat but an asbestos sheet. They've recently put in air conditioning in the recreation room. There's been quite a little discussion between the union and the company on this. They carry the air conditioning too low for the people on the presses. Our temperature will be up to 140, and to go into an air-conditioned recreation room that might be set at 72 – 'cause the office force is happy and content with it – people on the presses almost faint when they go back. We really suffer.

I'm chairman of the grievance committee. We have quite a few grievances. Sometimes we don't have the support we should have from our people. Sometimes the company is obstinate. For the most part, many of our grievances are won.

Where most people get off at three, I get off at two o'clock. I have an hour to investigate grievances, to work on them, to write them up, to just in general check working conditions. I'm also the editor of the union paper. I do all my own work. I cut stencils, I write the articles, copy the pictures. I'm not a very good freehand artist (laughs), so I copy them. I usually do that in the union office before I go home and make supper. It takes about five hours to do a paper. Two nights.

(Laughs.) I daydream while I'm working. Your mind gets so it automatically picks out the flaws. I plan my paper and what I'm going to have for supper and what we're gonna do for the weekend. My husband and I have a sixteen-foot boat. We spend a lot of weekends and

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evenings on the river. And I try to figure out how I'm gonna feed twenty, twenty-five people for dinner on Saturday. And how to solve a grievance . . .

They can't keep the men on the tanks. We've never been able to keep a man over a week. They say it's to monotonous. I think women adjust to monotony be than men do. Because their minds are used to doing things at once, where a man usually can do one thing time. A woman is used to listening to a child tell her something while she's doing something else. She might be making a cake while the child is asking her a questic She can answer that child and continue to put that cak together. It's the same way on the tanks. You get to b automatic in what you're doing and your mind is doin something else.

I was one of the organizers here (laughs) when the union came in. I was as anti-union in the beginning as I am union now. Coming from a small farming community . . . I didn't know what a union was all about. I didn't understand the labor movement at all. In school you're shown the bad side of it.

Before the union came in, all I did was do my eight hours, collect my paycheck, and go home, did my housework, took care of my daughter, and went back to work. I had no outside interests. You just lived to live. Since I became active in the union, I've become active in politics, in the community, in legislative problems. . . . That has given me more of an incentive for life.

I see the others, I'm sad. They just come to work, do their work, go home, take care of their home, and come back to work. Their conversation is strictly about their

family and meals. They live each day for itself and that's about it.

"I tried to get my children to finish vocational school. One of the girls works for a vending machine company, serving hot lunches. She makes good. One of the daughters does waitress work. One of the girls has gone into factory work. One of the boys is in a factory. He would like to work up to maintenance. One girl married and doesn't do any work at all. My husband is a custodian in a factory. He likes his work as a janitor. There's no pushing him.

"This summer I've been quite ill and they've been fussin' about me. (Laughs.) Monday and Tuesday my two daughters and I made over sixty quarts of peaches, made six batches of jam. On Wednesday we made five batches of wild grape jelly. We like to try new recipes. I like to see something different on the table every night. I enjoy baking my own bread and coffee cake. I bake everything I carry in our lunch."

My whole attitude on the job has changed since the union came in. Now I would like to be a union counselor. . . . I work with humans as grievance committee chairman. They come to you angry, they come to you hurt, they come to you puzzled. You have to make life easier for them.

I attended a conference of the . . . Commission on the Status of Women. Another lady went with me. We were both union officers. Most of the women there were either teachers or nurses or in a professional field. When they found out we were from labor, their attitude was cold. You felt like a little piece of scum. They acted like they were very much better than we were, just because we worked in

a factory. I felt that, without us, they'd be in a heck of a shape. (Laughs.) They wouldn't have anything without us. How could we employ teachers if it wasn't for the factory workers to manufacture the books? And briefcases, that's luggage. (Laughs.)

I can understand how the black and the Spanish-speaking people feel. Even as a farmer's daughter, because we were just hard-working poor farmers, you were looked down upon by many people. Then to go into factory work, it's the same thing. You're looked down upon. You can even feel it in a store, if you're in work clothes. The difference between being in work clothes going into a nice department store and going in your dress clothes. It is two entirely different feelings. People won't treat you the same at all.

I hope I don't work many more years. I'm tired. I'd like to stay home and keep house. We're in hopes my husband would get himself a small hamburger place and a place near the lake where I can have a little garden and raise my flowers that I love to raise. . . .

6. How does Grace feel about the union and why? She says she was shown "the bad side" of unions in school. What do you think she means by this?

7. In her description of a conference on the Commission on the Status of Women, she says the teachers, nurses, professionals looked down on people who worked in factories. Do you think she is right that some people "look down" on factory workers? What do you think of factory workers? Of factory work?

Working

People work, and they work hard.
If the workers didn't work, who would?
What would happen if sewer workers and construction workers, cleaning workers and store-keeping workers just stopped working?

by Odette Silva

1. Describe the work that Grace Clements does, or draw a picture of her at work. What makes it such a difficult job?

2. What injuries has she suffered from her work?

3. What things could be improved to make her job less dangerous? Why haven't these things been done?

4. Why is it mainly women who do her type of work?

5. What is the meaning of the word "grievance"? Why does Grace Clements work on a "grievance committee"?

1. What do you think *would* happen if the workers named by the writer "just stopped working"?

2. Do you agree with the statement, "People work, and they work hard"? If not, who do you think *doesn't* work hard? Why do you think so?

3. What other work (besides the kinds of work mentioned in the poem) do you think is important, to make the city a place we are happy to live in?

My Family Works

The next three selections are written by children about the work some members of their families do. Read the accounts and consider the following questions:

1. Can you tell from the accounts what the people do at their jobs?
2. What else would you like to know about these jobs that the descriptions do not tell you?

My father works on the airplanes. He likes his job, but the conditions are not good because it's noisy and it's far to each lunch. He fixes the engines to the airplanes. His work is important because something might go wrong. His job is dangerous. He might get hurt. My father is an important engineer. He had to go to a special training class before he went to fix the airplanes. My father has to wake up at 7:00 o'clock in the morning and he comes home at 10:00 o'clock at night.

by Hui-Hsien Wang

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"My Family Works" (KB, p. 90) presents two children's reports on the work that members of their family do. The following activity of interviewing family members (KB, p. 91) will perhaps require a note from you to the families, explaining the purpose of the activity.

You should stress to children that they not *press* for information about what parents are paid, if parents are reluctant to disclose such details. An alternative question might be: What are the ranges of pay at the workplace, or what is the usual wage range for a particular job?

- **Component Parts**

Divide the children into groups and have them take familiar items like a book, a shoebox, a toy car, a piece of clothing, a lightbulb, and so on, and analyse as many of its component parts as they can. How could the article be made by one person, or by a few people working together? How could it be made on an assembly line? What are the advantages and disadvantages of each kind of production?

- **What Is a Factory?**

Conduct an experiment in making paper animals, envelopes, books, or clothing to show how goods can be made more efficiently on a production line. You can make the component parts with the children and identify with them the jobs which can be done on an assembly line. Break down the jobs as finely as you can. Give each child a turn at being a worker on the mock assembly line. Discover:

a) What happens if workers are told to speed up?
b) What happens if one person slows down? Stops?
c) What happens if you can't get one of the parts needed?
d) How do the children feel about working this way?

- **Visit to a Factory**

Visit a factory, restaurant, dry cleaners, or construction site in the community or somewhere in the city. The purpose is not to interview people but to give the children a clearer picture of the physical conditions and nature of different jobs. (It is difficult for them to picture, from words, exactly what a job entails.)

For visits to factories: The Board of Trade of Metropolitan Toronto has a list of all factories in the city which offer tours to children. However, there is usually an age restriction. For a complete list, if you live near Toronto, contact the Metropolitan Toronto Board of Trade at 366-6811. They will send you a copy of the list.

If such a visit is not possible, an alternative, again for people who live near Toronto, is to visit

My father works at Cantire Products Limited. He puts the old motors in a machine and it comes out in pieces. Then he gives it to another person, and he puts it in another machine and it comes out a new motor. My father likes the job, but he doesn't think he's getting enough money. He told me he doesn't want to quit. My father said it's a little dangerous because he once got his finger caught in the machine but he never saw any accidents before. That's why he doesn't want to quit. Sometimes my father works very hard and comes home very tired. I feel sad because when he's not tired he plays with me but when he's tired I have no fun with him. But other days I have lots of fun. I wish it was like that every day.

by Nélia Moniz

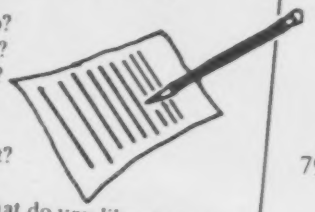
My aunt works in a hotel. She cleans rooms and mops the floors. She does fifty rooms a day. That's because not all people went out, but when all the people go out she does almost a hundred rooms. When my aunt comes home she comes very tired. She goes to bed sometimes at 7:30, sometimes at 8:00. The next day she goes back again and comes home with her back hurting. She told me she works very hard and she wants to quit, but her husband tells her to keep on working. She wants to go to Portugal because her husband didn't let her work there, but here, he tells her to work to pay for the house. She told me she is not going to leave him here all by himself.

by Nélia Moniz

Work Interviews

Interview one of the members of your family about the work they do. Make up your questions first, and after the interview bring your answers to school to write up and discuss with the rest of your class. Here are some questions (you can probably think of more) that one class of students asked their parents:

a. What kind of work do you do?
b. What time do you go to work?
c. What time do you leave work?
d. How much do you get paid?
e. What time is your break?
f. How many days off do you get?
g. Can you talk in your work?
h. Do you like your job? If so, what do you like about it?



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What kind of work do you do?
What time do you go to work?
What time do you leave work?
How much do you get paid?
How many days off do you get?
Can you talk in your job?
Do you like your job? If so, what do you like about it?

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the Ontario Science Centre, which has a facsimile of production machinery. This will not indicate what work people do, or how they work in a factory, but it will at least familiarize children with some of the technology of large manufacturing plants.

- **Models of Work Places**

Encourage the children, individually or in groups, to make models of a factory, construction site, or any other place of work with which they are familiar. Materials could be a combination of leggoes, boxes, cardboard, plastic wrap, construction paper, fabric, toothpicks, straws, plaster of paris, or anything else which you can think of and have at hand. Children might also construct people and put them in their workplaces.

(In Toronto, the new Harbourfront Adventure Playground provides facilities for children to build such models on a large scale. Class trips to the site are welcomed.)

- **Cartoons about Work**

The children, in groups or individually, could make cartoons about particular themes like housework, factory work, jobs the children do, feelings about work, organizing a union, going to work, school work, or any other related topic in which they are interested. They might adopt particular scenarios from materials in this section.

How to Make a Dummy

Get some cardboard and get it wet.
Put white powder in the bucket along with wet newspaper and put the paper inside the mold.
When you have a side done, then do the other side.
When you have that done, put it together and add wet paper to make sure everything sticks together.
Wait until dry. Take cotton and staple it to the dummy.
Make a shirt with no sleeves and pull it over the dummy.

by Mike Smyrski

In the description, Mike Smyrski is explaining what his mother makes at the factory.

1. Think of something which somebody in your family makes at work, or which you know how to make. It could be a piece of jewelry, woodworking, cooking, or anything else.

2. Describe how to make it as clearly as you can, using pictures where they help explain what you want to say.

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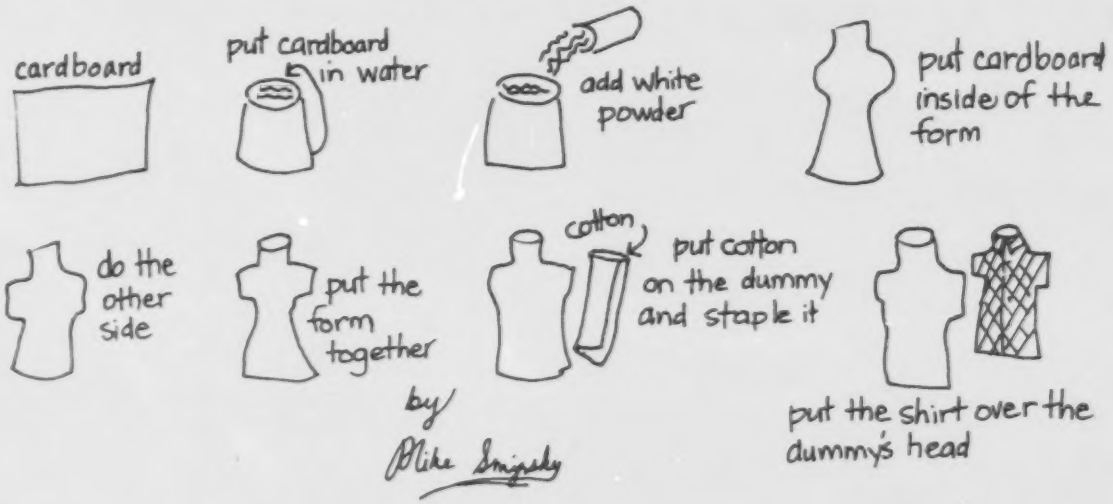

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REWARDS AND STATUS

This subsection helps children to examine the relationship between work and its rewards, and to think about the status held by some jobs in our society.

- **Work Pictures Collage**

Collect and bring to the classroom a selection of magazines. Have the children cut out as many pictures as possible of people working. Then encourage them to work in groups to make collages of the pictures. Pin the collages up on the walls around the classroom.

With the children, list on the blackboard the jobs which are *shown*, and also all the jobs they can think of (or which they have read about in this section) which are *not shown*.

For discussion:

a) Why do the children think some jobs are shown in magazines and others are not shown?
b) Which jobs are women doing in the pictures? Which jobs are men doing in the pictures?
c) Are these jobs that only men and only women can do? If not, why do the pictures show only men and only women doing them?
d) Do the children think all the jobs they have listed have the same importance to society generally?

Suggest to the children that they look up the dictionary definition of "status." Do they think all the jobs they have listed on the blackboard have the same status? Ask them to give reasons for their opinions.

- **Want Ads**

Work with the children on the following:

A. Bring to class the want ads from Toronto's three newspapers, *The Star*, *The Globe and Mail*, and *The Sun*. (If you are in a different city, bring want ad sections from local dailies.)

B. List categories of jobs and specific jobs that would be included in each category.

C. Clip and sort the ads into piles under different categories (e.g., Management, Secretarial, Domestic, etc.).

D. Make notes about the general qualifications demanded for each category and the amount of money offered.

E. Have the children look up the dictionary definition of "wages" and "salaries." Discuss the difference.

F. Then discuss with the children:
i. Which jobs have *wages* and which jobs have *salaries* attached to them?
ii. Why are some people paid *wages* and some people paid *salaries*?
iii. Do you think the people in each category work equally hard?

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Work and Arithmetic

If Mrs. Pereira makes approx. 29 dresses per day and Ms. Dioz makes approx. 25 dresses per day how many dresses will they make in the year of 1979?

Calculation:

a) 29 Jack's mother
+ 25 Paulo's aunt
54 Total dresses

(b) 52 weeks in a year
x 2 weekend days
104 number of days they don't work

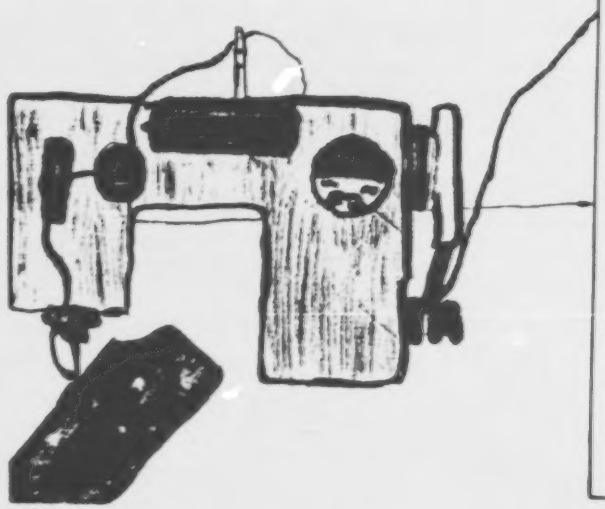
c) 365 days in a year
- 104 days they don't work
261
- 5 holidays
256 days they do work

d) 256 days they do work
x 54 dresses they do per day
1024
1280
13824 dresses they do per year

Together, Mrs. Pereira and Ms. Dioz make 13,824 dresses per year.

by Jack Pereira and Paulo Dioz

1. If Mrs. Pereira makes one hundred dresses per week and gets paid $100, how much does she make per dress?
2. If she works eight hours a day, five days a week, how many dresses does she make in a day? in an hour?
3. If she gets three weeks holiday a year, how many dresses does she make in a year? How much money does she make a year?



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My Mother Works Long Hours

My mother works long hours on sewing piece work, and is very tired when she comes home. She does not have too much time to watch T.V. or some of the things she enjoys. She works from 8:00 A.M. to 4:30 P.M. and has only half an hour lunch period. She is suffering from her back. She is still one of the best and greatest mothers. She has no union. Sometimes she has to work and eat at the same time. She only gets paid by the number of dresses and pieces of it. If she gets done a hundred a week, she gets paid a hundred dollars. At the end of the week she collects her little white tickets her boss gives her. She goes to the bank to get her money. My mother works hard now, but in a year or so she won't have to because she's going to stay home. Working conditions are very bad. My mother said it was amazing; her boss put in three small air conditioners which is still very bad because you get used to so much hot weather. There are men bringing in cloth and they always open the door to the right and my mother gets cold.

My aunt works with my mother and they are both doing piece work. But the thing is that my mother enjoys making clothes but for people and herself, and she would much rather make a whole dress or a suit in three or four days without patterns. My mother wants me to be an engineer. She doesn't want me to work so hard. I LOVE MY MOTHER!

by Jack Pereira

1. What is "piece work"?
2. Can you think of any reasons why Jack's mother would rather make a "whole dress or a suit in three or four days without patterns" than making dresses at work?
3. What does an engineer do? Why does Jack's mother want him to be one?
4. What kind of work would you like to do when you get older?

I Have Just Seen My Mother's Washing

I have just seen my mother's washing
They still look dirty though
But my mother's nosing
Looking at the dirty washing
Hoping it might fade away.

She washed a white shirt
She tried to make it clean
But when she hung it on the line
It was the ugliest sight you have seen

by John Tomplin

1. Why do you think the shirt looked dirty?
2. How would you feel if it had been your washing?
3. Do you think doing laundry is a satisfying or an unsatisfying job? Give your reasons.
4. Is washing a job only mothers do?

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What Will I Be?

What will I be when
I grow up??
None of the usual jobs
I do know that

Mum says "No dirty jobs
We've enough dirt with dad's"
Dad say "a cushy job
Then you'll be alright, lad."

But I might surprise them yet
And do the job I'd like
A gardener's what I'd like to be
And a gardener I just might . . .

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1. Do you think this poem was written by a boy or a girl? Why?
2. What kind of job do you think the writer's father does?
3. What do you think a "dirty job" is? and why?
4. What is wrong with a "dirty job"? Are there some jobs which might be "dirty" but which would be fun?
5. What is similar in this poem to Irene Dias' opinion of factory work (p. 85)?
6. Who do you think should get paid more – people in "dirty" jobs or those in "cushy" jobs? Why? Do you think everyone should be paid the same amount? Why? Why not?
7. Which kind of job do you think a gardener's job is?

iv. Do you think people should be paid according to:

a) the number of years they spend going to work?
b) how hard they work?
c) the number of people they have to support?
d) the amount of training required for the job?
e) any other reasons?

v. Are some jobs *considered* generally more important than others? Why is this? Do *you* think some jobs are more important than others? If so, what are they and why?

HARD TIMES

In this subsection, two songs and two short selections describe some of the conditions and feelings of people during the Great Depression in the 1930s. These are followed by an excerpt "Jesusita Novarro." The selections all have questions provided.

- Play the songs for the children and let them follow the words in the books. The two "Depression" selections can then be read. Discussion could centre on some of the following:

a) the jobs that people did and the conditions of working in the Depression;
b) how people lived during the Depression;
c) how the Depression affected family lives;
d) the situation of unemployed people;
e) the similarities and differences between the situations of unemployed people during the Depression and now.

- **Jesusita Novarro: Housewife (KB, p. 100)**

Jesusita Novarro reflects the feelings of people today who are unemployed and cannot find jobs. You should discuss with the children the similarities and the differences of feelings expressed by Jesusita Novarro and those expressed by people at the time of the Depression.

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The Great Depression

Since the beginning of the 1970s people have become more and more worried about the numbers of people out of work. A lot of their worry is based on experience. In the 1930s there was a period of mass unemployment not only in Canada but all over the world. This period has come to be known as "The Great Depression." The following four selections – two songs and two prose pieces – tell about some of the conditions under which people lived, how they felt at the time, and how they coped with this extremely difficult time of their lives.

Canadian people suffered badly in the Great Depression. Fishermen, lumbermen, and farmers were especially unlucky because they couldn't get enough money from the sale of their fish, lumber, and crops.

Newfoundland fishermen have always had a very hard struggle to make a living, but during the thirties they became so hard up that most of them had to live on government relief or welfare. Since this amounted to only 6 cents a day, people were always having to borrow money or "go in the hole" just to buy food and pay for necessities.

Hard, Hard Times

Come all you good people, I'll sing ye a song,
About the poor people, how they get along,
They'll start in the spring, finish up in the fall,
And when it's all over they have nothing at all,
And it's hard, hard times.

Go out in the morning, go on a drift[1] still;
It's over the side you will hear the line nell;[2]
For out flows the jigger[3] and freeze with the cold,
And as to for starting, all gone in the hole,
And it's hard, hard times.

The fine sign of fishing we'll have bye and bye,
The fine sign of fishing we'll have a good-bye,
Seven dollars for large and six-fifty for small;
Pick out your West Indie,[4] you got nothing at all,
And it's hard, hard times.

When you got some split[5] and hung out for to dry,
'Twill take all your time for to brush off the flies,
To keep off the maggots[6] 'tis more than you'll do
And out comes the sun and it's all split in two,
And it's hard, hard times.

Then next comes the carpenter to build you a house,
He'll build it so snug you will scarce find a mouse,
With holes in the roof and the rain it will pour,
The chimney will smoke and 'tis open the door,
And it's hard, hard times.

[1. *drift* – a current of water.
2. *nell* – sound.
3. *jigger* – a small sail.
4. *West Indie* – fish to be dried and exported to the West Indies (usually of a lower grade).
5. *got some split* – have some gutted and cleaned.
6. *maggots* – the larvae (early forms) of flies which feed on decaying matter.

Then next comes the doctor, the worst of them all,
Sayin': "What is the matter with you all the fall?"
He says he will cure you of all your disease;
When the money he's got you can die if you please,
And it's hard, hard times.

The best thing to do is to work with a will,
For when 'tis all finished you're hauled on the hill,[7]
You're hauled on the hill, and put down in the cold,
And when 'tis all finished you're still in the hole,[8]
And it's hard, hard times.

1. What kind of work is the song about?
2. What other kinds of work are mentioned in the song?
3. How does the singer feel about the other kinds of work?
4. How is it possible to work so hard and end up with "nothing at all"?
5. Do you think hard times would affect the people who do the other kinds of work? Why, or why not?

7. *hauled on the hill* – taken up the hill to be buried.
8. *still in the hole* – still in debt.]

When a Fellow Is Out of a Job

by Grant Rogers, a folksinger from the Catskill Mountains in New York State

All nature is sick from her heels to her hair
When a fellow is out of a job
She's all out of kilter, beyond all repair
When a fellow is out of a job.

Chorus:
There's no juice in the earth no salt in the sea
No ginger in life in this land of the free
And the universe ain't what it cracked up to be
When a fellow is out of a job.

What's the good of blue skies and blossoming trees
When a fellow is out of a job
And your kids have big patches all over their knees
When a fellow is out of a job?
Chorus

Those patches you see look as big as the sky
When a fellow is out of a job
They blot out the landscape and cover your eye
When a fellow is out of a job.
Chorus

Every man that's a man wants to help push the world
But he can't if he's out of a job
He's left out behind, on the shelf he is curled
When a fellow is out of a job.
Chorus

He feels he's no part in the whole of the plan
An obsolete cog, just a worn-out old man
And the world is not what he's had it to plan
When a fellow is out of a job.
Chorus

1. Explain what the singer means by:
"all out of kilter"
"universe ain't what it's cracked up to be"
"Every man that's a man wants to help push the world"
"obsolete cog"
2. The song describes the feelings of a person out of work. What are these feelings? How is the song similar to and different from "Hard, Hard Times"?

The Receipt

"My mother was a widow and she shipped a steer, a big prime steer, from Saskatchewan to the Winnipeg stockyard because they told her she'd get a better price. But with the prices then and the weight loss and the trucker costs and the selling commission and what have you, she got a letter back from the agent saying *she owed them* $6. Without a word of a lie.

She was a proud woman and paid her debts and she really rustled for the $6 but she sent if off. And when the receipt came back in the mail she had it framed and it hung on the wall of our parlor until she died and we sold the house. Pretty good one, eh?"

spoken by a Canadian who survived the Depression

1. The mother in this story ended up being asked to *pay* $6 to sell her cow. Would you have paid the $6? Why or why not?
2. Why does the writer say, "Pretty good one, eh?"?

Let 'Em All Quit

"The company was the Mohawk Handle Company in New Westminister and it was part of the Mohawk Lumber Company, quite a big outfit. It made a lot of wooden things including broom handles and I was in that part of the operation. My job was to paint those handles and we did it by dipping each handle into a pipe full of paint and by using several pipes and rigging up a gasket[1] affair on the pipes and twirling the handle as we took it out, we could get the prettiest spiral[2] effect in two colours.

We got 15 cents an hour painting those broom handles and the minimum wage in the province at that time was 35 cents an hour. Here we were, making 15 cents. There were about 300 men working for Mohawk at the time and they wanted to go on strike, they wanted the difference between what they were getting and what they should have got by law.

The directors called a meeting about this strike business and the superintendent told them, "Let 'em all quit! I can replace 'em all by tomorrow morning if they do." We all grumbled a lot, but what could we do? We stayed on the job and kept getting 15 cents an hour. That was the Depression for you."

spoken by a Canadian who survived the Depression

1. *gasket* – a sealed joint that prevents liquid from leaking out.
2. *spiral* – circling around a centre like the thread of a screw.

1. What was the difference between the minimum wage and what the workers were getting? Why do you think the superintendent was so sure he could replace all the workers by morning?
2. If the minimum wage was protected by law, why do you think the workers didn't report their wage?

Unlike the preceding selections, "Jesusita Novarro" is about a woman living in the 1970s. As you read it, think about whether there are any similarities or differences in the feelings she describes, or the conditions she describes, in comparison with those described by the people who lived during the Depression.

Jesusita Novarro

She is a mother of five children: the oldest twelve, the youngest two. "I went on welfare when my first husband walked out on me. I was swimming alone, completely cuckoo for a while. When I married this second man, I got off it. When he started drinking and bringing no money home, I had to quit my job and go on welfare again. I got something with this welfare business and I don't like it."

She is working part-time as an assistant case aide at a settlement house in the neighborhood. The director "says I'm doing real good and can have a job upstairs with a little bit more money. It's only four hours, because in the afternoon I want to be with my children. They're still small."

She has just come home from the hospital where she was treated for a serious illness. On this hot August afternoon – it is over a hundred degrees – the blower in the kitchen isn't doing much good. The three children in the house are more fascinated by technology – the tape recorder – than the conversation, though they are listening . . .

I start my day here at five o'clock. I get up and prepare all the children's clothes. If there are shoes to shine, I do it in the morning. About seven o'clock I bathe children. I leave my baby with the baby sitter and I go to work at the settlement house. I work until twelve o'clock. Sometimes I'll work longer if I have to go to welfare and get a check for somebody. When I get back, I try to make hot food for the kids to eat. In the afternoon it's pretty well on my own. I scrub and clean and cook and do whatever I have to do.

Welfare makes you feel like you're nothing. Like you're laying back and not doing anything and it's falling in your lap. But you must understand, mothers, too, work. My house is clean. I've been scrubbing since this morning. You could check my clothes, all washed and ironed. I'm home and I'm working. I am a working mother.

A job that a woman in a house is doing is a tedious job – especially if you want to do it right. If you do it slipshod, then it's not so bad. I'm pretty much of a perfectionist. I tell my kids, hang a towel. I don't want it thrown away. That is very hard. It's a constant game of picking up this, picking up that. And putting this away, so the house'll be clean.

Some men work eight hours a day. There are mothers that work eleven, twelve hours a day. We get up at night, a baby vomits, you have to be calling the doctor, you have to be changing the baby. When do you get a break, really? You don't. This is an all-around job, day and night. Why do they say it's charity? We're working for our money. I am working for this check. It is not charity. We are giving some kind of home to these children.

I'm so busy all day I don't have time to daydream. I pray a lot. I pray to God to give me strength. If He should take a child away from me, to have the strength to accept it. It's His kid. He just borrowed him to me.

I used to get in and close the door. Now I speak up for my right. I walk with my head up. If I want to wear big earrings, I do. If I'm overweight, that's too bad. I've gotten completely over feeling where I'm little. I'm working now, I'm pulling my weight. I'm gonna get off welfare in time, that's my goal – get off.

It's living off welfare and feeling that you're taking something for nothing the way people have said. You get to think maybe you are. You get to think, Why am I so stupid? Why can't I work? Why do I have to live this way? It's not enough to live on anyway. You feel degraded.

The other day I was at the hospital and I went to pay my bill. This nurse came and gave me the green card. Green card is for welfare. She went right in front of me and gave it to the cashier. She said, "I wish I could stay home and let the money fall in my lap." I felt rotten. I was just burning inside. You hear this all the way around you. The doctor doesn't even look at you. People are ashamed to show the green card. Why can't a woman just get a check

in the mail: Here, this check is for you. Forget welfare. You're a mother who works.

This nurse, to her way of thinking, she represents the working people. The ones with the green card, we represent the lazy no-goods. This is what she was saying. They're the good ones and we're the bad guys.

You know what happened at the hospital? I was put in a nice room, semiprivate. You stay there until someone with insurance comes in and then you get pushed up to the fifth floor. There's about six people in there, and nobody comes even if you ring. I said, "Listen lady, you can put me on the roof. You just find out what's the matter with me so I can get . . . out of here."

How are you going to get people off welfare if they're constantly being pushed down? If they're constantly feeling they're not good for anything? People say, I'm down, I'll stay down. And this goes on generation to generation to generation. Their daughter and their daughter and their daughter. So how do you break this up? These kids don't ask to be born. . . .

The head of the settlement house wants me to take the social worker's job when I get back to work. I visit homes, I talk to mothers. I try to make them aware that they got something to give. I don't try to work out their problems. This is no good. I try to help them come to some kind of a decision. If there's no decision, to live with it, because some problem doesn't have any answer.

There was one mother that needed shoes, I found shoes for her. There was another mother that needed money because the check was late. I found some place for her to borrow a couple of dollars. It's like a fund. I could borrow

a couple of dollars until my check comes, then when my check comes I give it back. How much time have mothers left to go out and do this? How many of us have given time so other mothers could learn to speak English, so they'll be able to go to work. We do it gladly because the Lord gave us English.

I went to one woman's house and she's Spanish speaking. I was talking to her in English and she wouldn't unbend. I could see the fear in her eyes. So I started talking Spanish. Right away, she invited me for coffee and she was telling me the latest news . . .

I would like to help mothers be aware of how they can give to the community. Not the whole day – maybe three, four hours. And get paid for it. There's nothing more proud for you to receive [than] a check where you worked at. It's yours, you done it.

At one time, during her second marriage, Jesusita had worked as an assembler at a television factory. "I didn't care for it. It was too automatic. It was just work, work, work, and I wasn't giving of myself. Just hurry it up and get it done. Even if you get a job that pays you, if you don't enjoy it, what are you getting? You're not growing up. (Taps temple.) Up here."

The people from the settlement house began visiting me, visiting welfare mothers, trying to get them interested in cooking projects and sewing. They began knocking on my door. At the beginning I was angry. It was just like I drew a curtain all around me. I didn't think I was really good for anything. So I kind of drew back. Just kept my troubles to myself, like vegetating. When these people began calling on me, I began to see that I could talk and that I did have a brain. I became a volunteer.

I want to be a social worker. Somebody that is not indifferent, that bends an ear to everybody. You cannot be slobberish. You cannot cry with the people. Even if you cry inside, you must keep a level head. You have to try to help that person get over this bump. I would go into a house and try to make friends. Not as a spy. The ladies have it that welfare comes as spies to see what you have. Or you have to hide everything 'cause welfare is coming. There is this fear the social worker is gonna holler, because they got something, maybe a man or a boyfriend. I wouldn't take any notes or pens or paper or pencils or anything. I would just go into the house and talk. Of course, I would look around to see what kind of an environment it is. This you have to absorb. You wouldn't say it, but you would take it in. I promised myself if I ever get to work all day, I'm going to buy me a little insurance. So the next time I go to the hospital I'll go to the room I want. . . . I'm gonna stay there until it's time for me to leave, because I'm gonna pay my own bill. I don't like to feel rotten. I want my children, when they grow up, they don't have to live on it. I want to learn more. I'm hungry for knowledge. I want to do something. I'm searching for something. I don't know what it is.

1. What jobs does Jesusita Novarro mention as a daily part of housework? Do you think housewives should get paid for their work? Why or why not?

• **Cost of Living Project**

Your class may be interested in researching the monthly costs of living. Working with the children, find out from local newspaper ads what the monthly rent might be for a single person and also for a family of two adults and two children. Obtain average weekly food costs for the two situations (single person and family) from Statistics Canada. (The Wednesday and Thursday daily papers sometimes compute weekly food totals.)

Add in the cost of owning and running a car, and any other costs the children feel are important (e.g., clothing, telephone, daycare, health care, occasional entertainment, etc.). What are the minimum earnings required to support a family of four? Compare monthly costs with the wages and salaries of some of the jobs that have been investigated.

PROTECTION OF YOUR JOB

The next two KB selections, "Unions" and the song "My Children Are Seven in Number," introduce the children to one method which working people have devised to protect their jobs and improve their working conditions – unions.

Since such a small proportion of the workforce (approximately 35% in Canada) are members of unions, many of the children in the class may not have direct experience with what a union is.

You could introduce the concept by discussing with the children something they would like to change or initiate in their school. Work through a description of such a project with them by discussing the following:

–Who makes the decision about the approval of such a project?

–How influential would *one* child's pressure for such a change be?

–What is the effect of having a number of people supportive and actively working for the proposal?

Devise a strategy for getting the project approved and implemented. The children can do this as a class or in small groups.

Then read the selection on unions with the children and play the song, encouraging their questions and criticisms.

Included on pp. 95-96 is a Glossary of Labour Terms (from the Canadian Labour Congress) for your own information. These might also serve as a reference source for your students.

In connection with "Kinds of Unions" (KB p. 105), note that the service sector of the Canadian economy includes government organizations, and businesses not involved in primary resources, agriculture, and manufacturing. It has expanded to include two thirds of all employees in Canada (office, financial, clerical, and sales employees in both the public and private sector.)

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2. How does Ms. Novarro feel about welfare? Why does she say, "I'm working for this money. It is not charity"? Why does she want to get off welfare so badly?

3. What do you think is good or bad about welfare?

4. Ms. Novarro would like to be a social worker. What does a social worker do? Find out as much as you can about this job. What does Jesusita Novarro say she would do if she were a social worker? Do you agree or disagree with her ideas? What things do you think she would do well if she were a social worker?

So How Do You Protect Your Job and Get Good Working Conditions?

Individual workers have found that by themselves they have little power to protect their jobs or improve their working conditions. In some cases, workers have felt that the company they worked for treated them fairly and so felt no need to join together to improve their working situations. But for many workers this is not the case, and they have found that it was only through working together that they have been able to get improvements in job conditions and some security in keeping their jobs.

Unions

Most people work in jobs in which they are employed by somebody else. And most people have little or no say in what the job will pay, what the hours will be, and so on – the company (employer) usually decides these things and the worker must either accept them or look for another job. But if workers join together, they may be able to **bargain** with their employer for better wages and working conditions.

A labor **union** is an organization of workers who come together to try to get for themselves the best possible working conditions.

Conflicting goals

The need to bargain comes about because the **employer** and the **employees** do not always have the same goals. In the case of a business, for example, the employer seeks to keep all costs as low as possible. The business needs this so that it can compete with other companies who make the same product, and still make the best profit possible.

With these goals in mind the company wants to pay no more wages than is absolutely necessary to keep good workers. And the company wants to run its operations at maximum efficiency. That could mean running expensive machinery twenty-four hours a day and scheduling the workforce in three shifts, or re-arranging work so that one person can do what two people were needed to do before.

The worker, on the other hand, wants to get the best possible wages and working conditions and the greatest amount of job security possible. If there is a union, it

will naturally press for higher wages, demand extra pay for shift workers, and resist the combining of jobs. Unions, then, provide a way of handling the conflict between the employer and the employee over wages and working conditions.

Kinds of unions

There are several different kinds of labor unions. In **craft** or **trade unions**, the members have special training and skill in a particular kind of work – for example, printers, barbers, and carpenters – and they may work independently rather than for a company. An **industrial union** may include all the workers in a particular industry, regardless of differences in the jobs or skills involved. A third kind of union is a **service union**, which may have members who work in government offices, for instance, or in post offices or banks or hospitals.

If you look in the Yellow Pages under "Labour Organizations" you will see the range of workers who are in unions.

Many groups of people who may not be members of unions are members of associations which function like unions. Teachers, for instance, are members of organizations (like the Ontario Teachers' Federation) which try to get the best possible working situations for them. The Ontario Medical Association plays a union-like role in its **negotiations** with the provincial government over what fees doctors should be paid for their services.

History

Until 1872, labor unions were illegal in Canada. In 1872 the Trade Union Act made it legal for workers to form unions. This was a very important Act for working people because there were very few laws which protected workers against being badly treated or taken advantage of by their employers. Even where the employers were kind, people often worked under conditions which today would seem to us cruel and unfair because there were no set standards. For instance, there were no fixed hours of work, and people were frequently expected by their employer to work up to 16 hours a day, six or seven days a week. Workers were very dependent on the good will of their employers. There was no law which guaranteed **sick leave** with pay or paid holidays, although an employer might choose to give these things to favored

workers. People could be **fired** at any time, without **compensation**, and employers could refuse to **hire** people for any reason at all. Until workers formed organizations to speak for them, it was easy for an individual worker to be taken advantage of.

The local union

When a majority of workers in a mine or a factory or an office have voted to form or join a union, then the union is recognized as the only organization which speaks for the group of workers for a certain period of time – usually one or two years. The workers in the **local union** then elect a president and other members of a **union executive** which can speak for all the workers.

Much of the local union executives' job is to deal with the **grievances** of the workers whom they represent. For instance, if a worker thinks that he or she is getting an unfair share of unpleasant jobs to do, the worker can complain to the union executive, who look into the matter and discuss it with the **management**. Without the union the worker's complaint or "grievance" might not be dealt with by the management; but when the union supports the worker, a settlement is usually worked out. (Read "Grace Clements" for her description of her work with a union.)

The major job of the local union is to negotiate with the managements for a **contract**. The contract that is obtained is called the **collective agreement**. It is in writing, and both sides, management and workers, promise or "contract" to keep its terms. The collective agreement lists the things that both sides agree to do. The union must be careful to be specific about what it wants management to do, for whatever is not listed remains up to management to decide. For instance, if Easter Monday is not listed in the contract as a paid holiday, management can require their employees to work on that day or take the day off without pay.

Usually the collective agreement deals with such issues as:

– the amount of pay the workers will get, and how many hours a day they will have to work;

– how many paid holidays there will be (perhaps eight or nine days in each year);

– whether the employer will share the cost of providing health care for the workers and their families;

– whether the workers can be required to work after the regular hours and, if so, how many days notice the management must give about the **overtime** required (so that the employee can adjust his or her personal plans);

– exactly what steps will be taken when a worker or a group of workers has a serious complaint (these steps are called the **grievance procedure**);

– whether workers who have worked longer for a company get more rights than those who have been there a short time; this advantage, called **seniority**, can determine which employees get first choice of vacation time, which ones must work overtime when nobody wants to, and most important, which ones lose their jobs if there is a cutback in staff or **layoff**;

– whether the company will establish or contribute to a **pension** plan so that workers will have a regular, dependable income after they retire;

– whether workers who get sick will be paid, and, if they are **disabled** (for instance by a heart attack) and cannot work again at their job, whether they will get a pension.

Strikes

Unions are frequently unpopular, even among the working people whom they serve, because they are associated with **strikes**. A strike is the action taken by workers to put pressure on their employer by all stopping work at the same time. Anyone who has been affected by a strike, like that of the postal workers, or of garbage collectors, or of hospital workers (or of teachers), will know how inconvenient they are. But it is important to remember that normally a strike, the refusal to work under conditions that are unsatisfactory, is used only as a last resort.

Strikes sometimes occur when a union has just been formed and is trying to get **recognition** – that is, to get the company to accept the fact that it must deal with the union. Strikes may also occur when the contract, or collective agreement, expires. At the end of the contract, the union tries to negotiate for better wages, to correct grievances which have not been settled, and to get new **fringe benefits** (for instance, a pension plan if there was none, or the right to have leave of absence to attend a family funeral). If the union and the management cannot agree, then the management may decide to close the factory or office (this is called a **lockout**) until the workers settle; or the workers may all agree not to come to work – in other words, they "go on strike." But about 90 percent of all contracts in Canada are settled without a strike or a lockout.

Once in a while, if conditions are bad, the workers may get so fed up that they go on strike before the contract is ended. Such a strike is against the law in Ontario and is called a **wildcat strike**. A wildcat strike may be caused because the management treats one or two workers in a way that the workers think is unfair (for instance, if the heat in a hot area of a factory becomes unbearable on a summer day, despite continued complaints to management).

When workers strike, they too suffer, because during the time they are on strike they are not paid by their employer and must support their families and themselves on a small allowance from their union (**strike pay**).

What do you think?

Whether unions are necessary or not is still being questioned by many people. However, the people who have struggled to organize unions (see for instance the song "My Children Are Seven in Number") felt strongly that without unions the quality of people's working lives would never improve. Unionists also point out that good working conditions ensure that an employee will have a group of people who will continue to work for a long time, and so the company will have the benefit of their experience. What do you think?

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Make up a "Union Dictionary." Include all the words in the article on *Unions* that are printed in bold-face type, and try to write the meanings in your own words. Look the words up in the dictionary if you have to.

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We have included several activity suggestions here which can be used before or after the song, "My Children Are Seven in Number."

- **Union Dictionaries**

Children may want to make up their own dictionaries to include words from "Unions" and from other materials in this section such as "Grace Clements" or the song "My Children Are Seven in Number." Class discussion and information from parents who are union members may be another source of words. One Toronto class came up with the following words listed alphabetically in their dictionaries: closed shop; collective agreement; half time; layoff; lockout; management; overtime; picket line; rating; rights; scab; seniority; slowdown; speedup; strike; wildcat; work to rule.

- **Speakers from Unions**

Bring in a speaker from one of the unions in a local plant or office. Alternatively, you can call the Ontario (or other provincial) Federation of Labour, and ask for the Education Division. They can often provide speakers or suggest names which you can call. It would be particularly useful to have a speaker from one of the unions with which students' parents are affiliated. As an alternative, discuss the reasons for teachers having a union or federation. What issues does it deal with for teachers as a group? What are the advantages and disadvantages of this affiliation? (Etc.)

- **Play About Unions**

Make up a play about a group of people (including children) who try to form a union. The content should include: why they want a union; why forming it is difficult; how they get (or don't get) what they want. Try to show the meaning of labor terms such as contract, negotiate, strike. A good film to stimulate this activity is *Maria*, listed in Resources at the end of this section.

- **Parents and Unions**

Encourage children in the class whose parents are members of unions to find out all they can about their parents' unions. The children can put together a list of questions to ask, and results of their interviews can be discussed in class.

- **Books on Unions**

Make class books on unions. This can be either a class project or a small-group project. Content could include the following, and any other issues the children suggest:

–why unions are organized;
–how unions are organized;
–differences between workers and management;
–what a union does when negotiating for a contract;
–what the union tries to get in a contract;
–what kinds of grievances the local union handles;
–what the company sometimes does;
–what the union sometimes does;

My Children Are Seven in Number

(1933)

In the winter of 1933, the coal miners of the twin valley towns of Davidson and Wilder in Tennessee went on strike. The one-industry towns were completely company-run. The miners were paid in scrip[1] which could only be used at the company store. In fact, when the miners struck, the company turned off the electricity in town and took the doors off the miners' homes.

But the miners held out. The company then turned the struggle into a lockout – importing hired strikebreakers at better pay than the union had ever received, and protecting them with the National Guard.[2]

The leader of the striking miners was Barney Graham. At the end of April, Barney was shot by a Chicago gangster specifically brought in by the company for the job.

A number of songs came out of this bitter strike in two little mining towns in Tennessee. Few labor songs have ever summed up the goals of a strike more precisely than the strangely moving ballad, "Shoes, shoes, we're striking for pairs of shoes."

My children are seven in number,
We have to sleep four in a bed;
I'm striking with my fellow workers,
To get them more clothes and more bread.

Refrain:
Shoes, shoes, we're striking for pairs of shoes,
Shoes, shoes, we're striking for pairs of shoes.

Pellagra is cramping my stomach,
My wife is sick with TB;
My babies are starving for sweet milk,
Oh, there's so much sickness for me.

Milk, milk, we're striking for gallons of milk,
Milk, milk, we're striking for gallons of milk.

I'm needing a shave and a haircut,
But barbers I cannot afford;
My wife cannot wash without soapsuds,
And she had to borrow a board.

Soap, soap, we're striking for bars of soap,
Soap, soap, we're striking for bars of soap.

My house is a shack on the hillside,
Its floors are unpainted and bare;
I haven't a screen to my windows,
And carbide cans do for a chair.

Homes, homes, we're striking for better homes,
Homes, homes, we're striking for better homes.

They shot Barney Graham our leader,
His spirit abides with us still;
The Spirit of strength for justice
No bullets have power to kill.

1. A certificate of money which could only be cashed at the company store.
2. A special kind of American police force.

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– what a grievance is;
– what the children think of unions.

• **Newspaper Reports on Strikes**

Bring in newspaper stories about strikes. Examine with the children what the stories say about the strikers and about the management. How are these stories similar to and different from what the song "My Children Are Seven in Number" describes?

WORK IN THE NEIGHBORHOOD

• **Research Projects on Workers in the Neighborhood**

This project is designed to:
a) allow children to talk to adults about the work they do, and to develop a sense of the rewards and pressures that work involves;
b) familiarize the children with jobs commonly done by people in their neighborhood;
c) help children further in developing investigative techniques and ability to organize the information gathered.

If you have not done so already, read two, three, or all of the excerpts from Studs Terkel's *Working* and discuss the questions attached to them.

Have the children work in groups or individually, to decide on two or three people they want to interview about the jobs they do.

Children can decide beforehand what questions they want to ask, and design a questionnaire. (We have enclosed a sample questionnaire which may provide some guidelines.)

It is a good idea to compose (with the children) a short letter explaining the project to the persons being interviewed. You (the teacher) should sign the letter and make enough copies for the whole class, so that each child has a copy of the letter to show each person being interviewed.

Sample Questionnaire

(Student should note whether person is male or female)

1. What is your job? Could you explain it in detail?
2. Why did you choose the job you're doing?
3. Do you work for yourself or for someone else?
4. How long have you been doing this job? How long do you expect to be doing it?
5. How long do you think it would take someone to learn to do your job?
6. What do you like about your job? What don't you like about it?
7. Are the wages you get high enough to live on?
8. Do you work at more than one job? If so, why?

Barney, Barney, we're thinking of you today.
Barney, Barney, we're thinking of you today.

Oh, miners, go on with the union,
Oh, miners, go on with the fight;
For we're in the struggle for justice,
And we're in the struggle for right.

Justice, justice, we're striking for justice for all,
Justice, justice, we're striking for justice for all.

1. What is a strike?
2. List the reasons why the workers were striking, as found in this song.
3. What did the company do to try to stop the strike?
4. Why does the singer feel so strongly that unions are important?
5. Some people feel that unions are bad. Why might they feel this way?
6. How important do you think unions are? What are your reasons?

"Work" Word Puzzle

How many of the following words can you find hidden in the puzzle? Words may run vertically, horizontally, or diagonally in any direction. Find: *contract, union, working conditions, slowdown, pension, negotiate, strike breaker, employee, solidarity, power, picket, technology, worker, benefits, shift, grievance, fire, rights, hire, layoff, overtime, company, foreman local, job, employer.* Draw a line around each word as you find it. (Solution on page 000.)

P	O	S	E	C	O	N	T	R	A	C	T	I	N	S	N	Y
L	D	O	R	T	P	A	Q	U	C	E	H	A	V	O	P	U
Q	E	L	I	E	R	M	L	A	C	O	L	E	C	L	P	N
H	L	X	F	K	D	E	S	H	V	R	C	R	I	I	E	O
I	L	E	T	C	E	R	N	N	I	N	E	T	S	D	N	I
R	I	M	O	I	E	O	K	C	A	K	N	R	F	A	S	N
E	K	P	B	P	L	F	V	V	A	B	E	E	F	R	I	O
P	S	L	O	O	S	T	E	E	E	K	M	G	O	I	O	W
N	E	O	G	F	J	I	R	N	R	P	Z	A	Y	T	N	E
W	K	Y	E	R	R	B	E	O	L	T	T	N	A	Y	Y	S
O	I	E	Q	G	E	F	W	O	C	F	I	A	L	N	I	T
D	R	E	U	K	I	W	Y	N	I	S	E	M	A	W	Z	H
W	T	D	I	T	N	E	O	H	O	H	R	P	E	A	G	G
O	S	R	S	A	R	N	S	P	C	Y	M	E	L	N	N	I
L	T	O	R	K	E	T	A	I	T	O	G	E	N	S	E	R
S	N	O	I	T	I	D	N	O	C	G	N	I	K	R	O	W

9. Do you belong to a union? Why or why not?
10. Have you ever been unemployed? If so, how did you feel about it? Why do you think there is so much unemployment in Canada?
11. If you had a choice, what job would you like to do and why?
12. What do you do in your spare time?

• Organization of Information from Sample Survey

With the help of the children, you can organize this information on a wall-chart or blackboard, in the form of either lists or charts, and discuss with them the patterns, if any, that emerge. Data could include:
–total number of people interviewed
–types of work represented
–number of men and women doing these jobs
–number of self-employed and employees
–desirable or undesirable aspects of work (see what commonality emerges here)
–number of people with more than one job
–number of people who have been or are unemployed
–number of people who belong to a union
–number of people who are dissatisfied with their jobs
–number of people who are satisfied with their jobs
–are there certain types of jobs that men seem to do rather than women, and vice versa? What are the children's reasons for thinking that this is so?
–are there things in common that people like or dislike about their jobs? What are they? Are they similar to the things children have heard their parents say about their jobs?
–what are the ways people can change things they don't like about their jobs – besides changing the jobs themselves?

• Making a Book about Work

To make the books, have the children think of three jobs which interest them – jobs which they've come across in this section, jobs parents or friends have, or jobs which they think they might like to have.

Encourage the children to make their own decisions on what their books should contain, but try to ensure that they include information on:
–what you do in the job;
–whether you work for yourself or someone else;
–what training or education you need;
–what the wage or salary is;
–what the hours of work are;
–what the benefits (holidays, sick leave, pension, health insurance, etc.) are;
–whether the union has had a strike in the last few years, and if they have, what the reasons for the strike were, and what the outcome was.

Children could include in their books any newspaper clippings, want ads, pictures, or photographs which they can find about the jobs chosen. For sources of information, consult the reading list at the end of this section (particularly the book, *Working*, by Studs Terkel); the guidance department of the local high school; materials in this section; newspapers; their own survey interviews; and the local office of the Ministry of Employment and Immigration. There is an excellent reference entitled *Canadian Classification and Dictionary of Occupations*, put out by the Department of Manpower and Immigration, which the children should find in the business section of the Metro Public Library.

- **Open House**

Display the books about work, and any posters, drawings, writings, research, models, or other work which the children have produced throughout this section, and plan with the children an evening or afternoon on which parents and friends may come and see the display. If the children have prepared a play or other dramatic event which focusses on work or unions, it might be performed on this occasion. (See suggestions for Parents' Day at the end of Section III, Families.)

WORK AND WORKING PEOPLE: RESOURCES

Addresses of bookstores, publishers, and distributors are listed in the Resources section at the back of this book, if not provided here. Asterisks indicate items suited to the classroom.

PRINTED RESOURCES

1. **Canada's Story in Song.* By Edith Fowke and Alan Mills. Gage, Toronto, 1960.

Just what the title suggests – some good songs about the building of Canada, work, and immigration to this country. We have used one song, "Hard, Hard Times," in this section. There are others you could use. The record by the same name is also available. (See the audiovisuals listed in this section. Also listed in the Children's Reading List.) Available: Longhouse Book Shop, and most libraries.

2. **Carworker.* By Sarah Cox, photographs by Robert Golden. Kestrel Books, published by Penguin Books Ltd., England, 1975.

This is one of a series of books about the work people do. Others include *Hospital Worker, Farm Worker*, and so on. They are well illustrated with good photographs and readable introductory text, describing the types of jobs and conditions of work. However, the locale is definitely England, and a few of the specifics of job conditions would be different in Canada. (Listed in the Children's Reading List.) Available: Children's Bookstore.

3. **Classrooms of Resistance.* Compiled by Chris Searle. Writers and Readers Publishing Cooperative, England, 1975.

A compendium of children's writing, organized around their perceptions of their community, work, the politics which govern their lives, and parallel circumstances in other countries. While the community is London's East End, Searle's analysis and methodology are useful for teachers anywhere. Particularly good writings and suggestions for Sections II and IV of this curriculum program. Available: SCM Bookstore; Development Education Centre.

4. **Come with Us: Children Speak for Themselves.* (See What Makes Me: Resources. Also listed in Children's Reading List.)

5. *A Government Job at Last: An Anthology of Working Poems, Mainly Canadian.* Edited by Tom Wayman. MacLeod Books, Vancouver, 1975.

Poems by people who are working, about the work they do. Enjoyable reading for yourself. Some of the poems could be read with your students. Available: Development Education Centre; SCM Bookstore; Longhouse Bookshop.

6. **An Illustrated History of Canadian Labour, 1800–1974.* By Edward E. Seymour. Canadian Labour Congress. Printed by Mutual Press Ltd., Ottawa, 1976.

Good source of illustrations for classroom discussion. Available: Development Education Centre.

7. **The Immigrants.* By Gloria Montero. James Lorimer and Co., Toronto, 1977.

Immigrants speak of their own experiences in adjusting to Canada, finding jobs, dealing with institutions such as schools and government agencies. This could easily be read in the classroom in the sections on Families, Work and Working People, and If You're New to The City. . . . We have used four selections from this book in the last section of the *City Kids' Book* program. Available: most bookstores.

8. *Labour Study Unit.* Prepared for the Ontario Federation of Labour by Eric Holmes, Neil McKinnell, Greg Murtagh. February 1976.

Prepared for use in high schools, these nine units cover a broad range of topics relevant to the discussion of work, including "Unions Today," "Origins of Canadian Labour," "The Impact of Key Events," "The Workingman: A Social Perspective," "Leadership," "Varieties of Labour," "Labour and Law," "Labour and Politics," "Labour and the Future." Useful for your own background. A few materials and ideas you can use with junior and intermediate level students. Available: Ontario Federation of Labour.

9. **Learning About Labour Unions* (kit). Learnexs Press, Toronto.

Contains a few interesting pamphlets, as well as a film catalogue and a list of contacts and resources. Available: Learnexs Press.

10. **Mommy Works on Dresses.* By Louise de Grosbois, Nicole Lacelle, Raymonde Lamothe, and

Lise Nentel; translated by Caroline Bayard. Design and layout by the Women's Press, Toronto, 1977.

This book explains the work involved in making dresses in a factory. While the format may suggest reading for a younger grade, the concepts are sophisticated enough to be of interest to a child in grades 5 and 6. (Listed in the Children's Reading List.) Available: Toronto Women's Bookstore; Children's Bookstore.

11. *Never Done.* (See Families: Resources.)

12. *The Real Poverty Report.* By Ian Adams, William Cameron, Brian Hill, and Peter Penz. Published by M. G. Hurtig Ltd., 1971.

A readable analysis for teachers of the causes of poverty in Canada. Available: Development Education Centre; SCM Bookstore; Longhouse Bookshop.

13. **The Shantymen of Cache Lake.* By Bill Freeman. James Lorimer and Co., Toronto, 1975.

The story of a brother and sister who worked in a lumber camp in the Ottawa Valley in the 1870s. Their father has been killed, and there is tension between the foreman and the workers over the formation of a union. Useful for the discussion of unions in this section, while providing some historical context for the discussion of work in Canada. Interesting reading for children at about a grade 7 and 8 reading level. Accompanied by a teachers' guide, should you want to explore the themes in more detail. Available: Longhouse Bookshop; Development Education Centre; James Lorimer and Co., Publishers, 35 Britain St., Toronto, M5A 1R7.

14. **Singin' about Us.* Edited by Bob Davis, compiled by Bruce Burron. James Lorimer and Co., Toronto, 1976.

A selection of contemporary Canadian songs, featuring such people as Gordon Lightfoot, David Campbell, and Stompin' Tom Connors. Some songs in the *City Kids' Book* program are taken from this book. Available: Longhouse Book Shop; Development Education Centre.

15. **Ten Lost Years, 1929-1939: Memories of Canadians Who Survived the Depression.* By Barry Broadfoot. Paperjacks, 1975.

Two excerpts from this book are included in the Work and Working People section of this program. There may be others you will want to read with your students. Available: most bookstores.

16. *A Very Ordinary Life.* As told to Rold Knight. New Star Books, 1974.

The life history of a woman, born in Berlin in 1901, who emigrated to Canada during the Depression and experienced a decade of semi-migrant labor, and whose life up to 1973 seems anything but ordinary. Available: Development Education Centre; SCM Bookstore; Longhouse Bookshop.

17. *Women's Work.* Working Women's Association, 1973.

A collection of articles by working women who look at and talk about their job situations. Available: Development Education Centre; Toronto Women's Bookstore.

18. **Working: People Talk about What They Do All Day and How They Feel about What They Do.* By Studs Terkel. Random House, 1972.

Five excerpts from this book have been incorporated into the activities in this section. There may be other interviews in the book which you could use with your students. Available: SCM Book Shop, and many other bookstores.

19. *Working in Canada.* Edited by Walter Johnson. Black Rose Books, Montreal, 1975.

Less comprehensive, more politically structured interviews with (and articles by) workers in Canada, primarily in Montreal and Toronto. Interesting teacher reading. Available: Development Education Centre.

20. Three useful books for basic teacher background information on unions and work related issues are:

a) *Unions and the Collective Bargaining Process.* Edited by Robert M. Laxer. OISE, Toronto, 1978.

Provides an outline of the basic conflict between labor and the employer and the main purpose and activity of Canadian unions – collective bargaining.

b) *Union Organization and Strikes.* Edited by Robert M. Laxer. OISE, Toronto, 1978.

Describes four labor-management conflicts in Canadian history that were significant in shaping the status of unions today.

c) *Technological Change and the Workforce.* Edited by Robert M. Laxer. OISE, Toronto, 1978.

Explores the implications of technological changes for the very nature of working life as we know it.

All three books are available from the Publications Sales office (second floor), OISE, 252 Bloor St. W., Toronto.

AUDIOVISUALS

1. **Canada's Story in Song.* Sung by Allan Mills. Folkways Records.

A selection of songs from the book. (See Printed Resources, above.) Available: Children's Bookstore, and most libraries.

2. *Other Canadian music to look for: the records of Murray McLaughlin, Gordon Lightfoot (in particular, the song of The Railroad Trilogy), Stompin' Tom Connors, Roy Payne, Cal Cavendish, David Campbell, and Rita McNeil, who have songs about work, migration, and women's issues, suitable for use with children. The songbook *Singin' about Us* could be invaluable here.

3. **American Industrial Ballads.* Sung by Pete

Seeger and Banjo Perry. Folkways Records and Service Corp., 1956.

Two of the songs used in the present section are from this record. There may be more you will want to use with your students. Available: Children's Bookstore, and most libraries.

4. **Struggle and Woodie Guthrie.* Recorded by Moses Asch. Folkways Records and Service Corp., 1976.

Available: Children's Bookstore.

5. **The Weavers' Greatest Hits.* Recorded by Pete Seeger, R. Gilbert, Lee Hayes, Fred Hellerman. Vanguard Recording Society.

Available: Children's Bookstore, and many libraries.

6. *The Man on the Assembly Line* (film). 29 min., B. & W. National Film Board.

A dramatized look at the man who ultimately pays the price for mass production – in this case, the worker on the assembly line in an automobile factory. This movie could be used in conjunction with the selection on "Grace Clements" in this section. Preview the film to make sure you can use it with your students. Available: National Film Board.

7. *Maria* (film). 57 min. National Film Board.

Maria and a few other women attempt to organize a union in a small Spadina textile factory. The film documents the obstacles which management places in the way of forming such a union, the technical and legal problems involved, and the attitudes and fears of many of the immigrant workers themselves. It also examines some of the reasons which prompted the organizing. This is a unique resource for examining immigrants in the labor force in Toronto, and for use in the discussion of unions. You should preview it before using it with your students, although it has been used in grade 5 and 6 classes to good effect. Available: Toronto Public Libraries; Ministry of Culture and Recreation.

8. *Working Mother Series.* A series of 8 films directed by Kathleen Shannon, produced by Len Chatwin. National Film Board.

In particular, the films *It's Not Enough* and *Would I Ever Like to Work* are relevant to the discussions raised in this section on Work and Working People. Preview if you want to use it with your students. Available: National Film Board.

9. Two other sources of films on labor and related issues are: (a) The Development Education Centre Films, (b) Ontario Federation of Labour Resources Centre.

Most of these films are for adult audiences. (See Audio-Visual Distribution and Resource Centres, in Resources section, for telephone numbers and addresses.)

10. Some feature films you might keep in mind:

a) *Why Shoot the Teacher*, a Canadian film which follows the experiences of a new teacher in a rural part of Saskatchewan, during the Depression.

b) *The Grapes of Wrath*, a classic based on the Steinbeck novel of the Depression, showing how people can be kept unemployed or on very low wages when there are more people than jobs.

c) *Modern Times, 1936.* A factory worker (Charlie Chaplin), worn down by the monotony of assembly-line work, becomes literally what he feels, part of the machinery. A funny, sad film, suitable for grades 6 and older.

d) *Harlan County, U.S.A.* The story of the coal-minders' strike in Pennsylvania in the early 1970s. An intimate, powerful film presented from the point of view of the miners and their families.

e) *Norma Rae*, 1979. The story of the successful attempt to unionize workers in a textile factory in North Carolina. While not immune from Hollywood influences, the film provides a graphic picture of both working conditions and the process of organizing a union.

Glossary of Labour Terms

AGENCY SHOP – A clause in a *collective agreement* similar to the *Rand Formula*.

AGREEMENT, COLLECTIVE – A contract (agreement and contract are used interchangeably) between one or more unions acting as *bargaining agent*, and one or more employers, covering wages, hours, working conditions, fringe benefits, rights of workers and union, and procedures to be followed in settling disputes and *grievances*. ***(Convention collective.)***

AMERICAN FEDERATION OF LABOR – CONGRESS OF INDUSTRIAL ORGANIZATIONS (AFL-CIO) – A federation of *craft* and *industrial unions*, as well as unions of a mixed structure in the U.S.; the U.S. counterpart of the *Canadian Labour Congress*. ***(Fédération américaine du travail – Congrès des organisations industrielles).***

ARBITRATION – A method of settling disputes through the intervention of a third party whose decision is final and binding. Such a third party can be either a single arbitrator, or a board consisting of a chairman and one or more representatives. Arbitration is often used to settle major *grievances* and for settling contract interpretation disputes. **Voluntary arbitration** is that agreed to by the parties without statutory compulsion. **Compulsory arbitration** is that imposed by law. Governments sometimes impose it to avoid a *strike* or to end one. ***(Arbitrage obligatoire; Arbitrage facultatif)***

BARGAINING AGENT – Union designated by a *labour relations board* or similar government agency as the exclusive representative of all employees in a *bargaining unit* for the purpose of *collective bargaining*. ***(Agent négociateur).***

BARGAINING UNIT – Group of workers in a craft, department, plant, firm, industry or occupation, determined by a *labour relations board* or similar body as appropriate for representation by a union for purposes of *collective bargaining*. ***(Groupement négociateur; Unité de négociation).***

BASE RATE – The lowest rate of pay, expressed in hourly terms, for the lowest paid qualified worker classification in the *bargaining unit*. ***(Taux de base).*** Not to be confused with **basic rate**, which is the straight-time rate of pay per hour, job or unit, excluding *premiums*, incentive bonuses, etc.

BLUE-COLLAR WORKERS – Production and maintenance workers as contrasted to office and professional personnel. ***(Cols bleus).***

CANADIAN LABOUR CONGRESS (CLC) – Canada's national labour body representing over 70 per cent of organized labour in the country. See *Notes on Unions No. 3* ***(Congrès du travail du Canada – CTC).***

CERTIFICATION – Official designation by a *labour relations board* or similar government agency of a union as sole and exclusive *bargaining agent*, following proof of majority support among employees in a *bargaining unit*. ***(Accréditation).***

CHECKOFF – A clause in a *collective agreement* authorizing an employer to deduct union dues and, sometimes, other assessments, and transmit these funds to the union. There are four main types; the first three apply to union members only: (1) **Voluntary revocable;** (2) **Voluntary irrevocable;** (3) **Compulsory;** (4) **Rand Formula** – dues deducted from union and non-union employees. ***(Précompte).***

CLOSED SHOP – A provision in a *collective agreement* whereby all employees in a *bargaining unit* must be union members in good standing before being hired, and new employees hired through the union. See *Union security*. ***(Atelier fermé).***

CODE OF ETHICAL PRACTICES – A declaration of principle adopted by the *Canadian Labour Congress*, requiring unions to try to ensure maximum attendance at meetings and general participation by membership. Under this code, no one engaging in corrupt practices may hold office in the union or in the CLC. ***(Code d'éthique).***

COLLECTIVE AGREEMENT – See *Agreement*.

COLLECTIVE BARGAINING – Method of determining wages, hours and other conditions of employment through direct negotiations between the union and employer. Normally the result of collective bargaining is a written contract which covers all employees in the *bargaining unit*, both union members and non-members. ***(Négociations collectives).***

COMPANY UNION – A one-company group of employees, frequently organized or inspired by management and usually dominated by the employer. ***(Syndicat de boutique).***

CONCILIATION and **MEDIATION** – A process which attempts to resolve labour disputes by compromise or voluntary agreement. By contrast with *arbitration* the mediator, conciliator or conciliation board does not bring in a binding award and the parties are free to accept or to reject its recommendation. The conciliator is often a government official while the mediator is usually a private individual appointed as a last resort, sometimes even after the start of a strike. ***(Conciliation; Médiation).***

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CONFEDERATION OF NATIONAL TRADE UNIONS (CNTU) – A Quebec-based central labour body. ***(Confédération des syndicats nationaux – CSN).***

CONTRACTING OUT – Practice of employer having work performed by an outside contractor and not by regular employees in the unit ***(Impartition).*** Not to be confused with **subcontracting**, which is the practice of a contractor delegating part of his work to a subcontractor.

CONTRACT – See *Collective agreement*.

CONTRACT PROPOSALS – Proposed changes to the *collective agreement* put forward by the union or the employer and subject to *collective bargaining*. ***(Revendications).***

COST-OF-LIVING ALLOWANCE – Periodic pay increase based on changes in the Consumer Price Index, sometimes with a stated top limit. ***(Indemnité de vie-chère).***

CRAFT UNION – Also called **horizontal union.** A trade union which organizes on the principle of limiting membership to some specific craft or skill, i.e., electricians, plumbers, etc. In practice many traditional craft unions now also enroll members outside the craft field, thereby resembling *industrial unions*. ***(Syndicat de métier).***

FEDERATION OF LABOUR – A federation, chartered by the *Canadian Labour Congress*, grouping *local unions* and *labour councils* in a given province. ***(Fédération des travailleurs).***

FRINGE BENEFITS – Non-wage benefits, such as paid vacations, pensions, health and welfare provisions, life insurance, etc., the cost of which is borne in whole or in part by the employer. ***(Avantages sociaux).***

GRIEVANCE – Complaint against management by one or more employees, or a union, concerning an alleged breach of the *collective agreement* or an alleged injustice. Procedure for the handling of grievances is usually defined in the agreement. The last step of the procedure is usually *arbitration*. ***(Griefs, Réclamation).***

INDUSTRIAL UNION – also called **Vertical union.** A trade union which organizes on the principle of including all workers from one industry, regardless of their craft or whether they are skilled or unskilled. See *Craft union*. ***(Syndicat industriel).***

INJUNCTION – A court order restraining an employer or union from committing or engaging in certain acts. An **ex parte** injunction is one in which the application for an injunction is made in the absence of the party affected. ***(Injonction).***

INTERNATIONAL CONFEDERATION OF FREE TRADE UNIONS (ICFTU). – An international trade union body, formed in 1949, composed of a large number of national central labour bodies such as the *Canadian Labour Congress*. It represents 50 million members in 96 non-communist countries. ***(Confédération internationale des syndicats libres – CISL).***

INTERNATIONAL LABOUR ORGANIZATION (ILO) – Tripartite world body representative of labour, management and government; an agency of the United Nations. It disseminates labour information and sets minimum international labour standards,

called "conventions", offered to member nations for adoption. Its headquarters are in Geneva, Switzerland. ***(Organisation internationale du travail – OIT).***

INTERNATIONAL UNION – A union which has members in both Canada and the United States. ***(Syndicat international).***

JOB EVALUATION – A system designed to create a hierarchy of jobs based on factors such as skill, responsibility or experience, time and effort. Often used for the purpose of arriving at a rational system of wage differentials between jobs or classes of jobs. ***(Evaluation des emplois).***

JOB SECURITY – A provision in a *collective agreement* protecting a worker's job, as in the introduction of new methods or machines. ***(Sécurité d'emploi).***

JURISDICTIONAL DISPUTE – A dispute between two or more unions as to which one shall represent a group of employees in *collective bargaining* or as to whose members shall perform a certain kind of work. ***(Conflit de compétence).***

LABOUR COLLEGE OF CANADA – Bilingual, bicultural institution of higher education for trade union members, operated jointly by the *Canadian Labour Congress*, McGill University and the Université de Montréal for the purpose of providing a training ground for future trade union leaders. ***(Collège canadien des travailleurs).***

LABOUR COUNCIL – Organization composed of *locals* of *CLC*-affiliated unions in a given community or district. ***(Conseil du travail).***

LABOUR RELATIONS BOARD – A board established under provincial or federal labour relations legislation to administer labour law, including certification of trade unions as *bargaining agents*, investigation of unfair labour practices and other functions prescribed under the legislation. ***(Commission des relations du travail.*** Au Québec: ***Tribunal du travail).***

LOCAL (UNION) – Also known as **lodge,** or **branch.** The basic unit of union organization. Trade unions are usually divided into a number of locals for the purposes of local administration. These locals have their own constitutions and elect their own officers; they are usually responsible for the negotiation and day-to-day administration of the *collective agreements* covering their members. **(Section locale).**

LOCKOUT – A phase of a labour dispute in which management refuses work to employees or closes its establishment in order to force a settlement on its terms. **(Lockout).**

MAINTENANCE OF MEMBERSHIP – A provision in a *collective agreement* stating that no worker need join the union as a condition of employment, but all workers who voluntarily join must maintain their membership for the duration of the agreement as a condition of continued employment. See *Union security*. ***(Maintien d'adhésion).***

MEDIATION – See *Conciliation and Mediation.*

MODIFIED UNION SHOP – A place of work in which non-union workers already employed need not join the union, but all new employees must join, and those already members must remain in the union. See *Union security, Union shop.* ***(Atelier syndical modifié).***

MOONLIGHTING – The holding by a single individual of more than one paid job at the same time. ***(Travail noir).***

NATIONAL UNION – A union whose membership is confined to Canada only. ***(Syndicat canadien).***

PER CAPITA TAX – Regular payments by a *local* to its *national* or *international union, labour council* or *federation*, or by a union to its central labour body. It is based on the number of members. ***(Capitation).***

PICKETING – Patrolling near employer's place of business by union members – pickets – to publicize the existence of a labour dispute, persuade workers to join a *strike* or join the union, discouraging customers from buying or using employer's goods or service, etc. ***(Piquetage, faire le piquet).***

PREMIUM PAY – A wage rate higher than straight time, payable for overtime work, work on holidays or scheduled days off, etc., or for work under extraordinary conditions such as dangerous, dirty or unpleasant work. ***(Salaire majoré).***

RAIDING – An attempt by one union to induce members of another union to defect and join its ranks ***(Maraudage).***

RAND FORMULA – Also called **Agency shop.** A *union security* clause in a *collective agreement* stating that the employer agrees to deduct an amount equal to the union dues from all members of the *bargaining unit*, whether or not they are members of the union, for the duration of the *collective agreement*. See *Checkoff*. ***(Formule Rand).***

REOPENER – A provision calling for reopening a *collective agreement* at a specified time prior to its expiration for *bargaining* on stated subjects such as a wage increase, pension, health and welfare, etc. ***(Réouverture).***

SENIORITY – Term used to designate an employee's status relative to other employees, as in determining order of layoff, promotion, recall, transfer, vacations, etc. Depending on the provisions of the *collective agreement*, seniority can be based on length of service alone or on additional factors such as ability or union duties. ***(Ancienneté).***

SHIFT – The stated daily working period for a group of employees, e.g., 7 a.m. to 4 p.m., 4 p.m. to midnight, midnight to 8 a.m. See *Split shift.* ***(Quart; poste; équipe).***

SHIFT DIFFERENTIAL – Added pay for work performed at other than regular daytime hours. ***(Prime de quart).***

SHOP STEWARD – A union official who represents a specific group of members and the union in union duties, *grievance* matters, and other employment conditions. Stewards are usually part of the work force they represent. ***(Délégué syndical; Délégué d'atelier).***

SLOWDOWN – A deliberate lessening of work effort without an actual strike, in order to force concessions from the employer. ***(Grève perlée).*** A variation of this is called a **work-to-rule strike** – a concerted slowdown in which workers, tongue in cheek, simply obey all laws and rules applying to their work. ***(Grève du zèle).***

SPLIT SHIFT – Division of an employee's daily working time into two or more working periods, to meet peak needs. ***(Poste fractionné).***

STRIKE – A cessation of work or a refusal to work or to continue work by employees in combination or in accordance with a common understanding for the purpose of compelling an employer to agree to terms or conditions of employment. Usually the last stage of *collective bargaining* when all other means have failed. Except in special cases strikes are legal when a *collective agreement* is not in force. ***(Grève).*** A **Rotating** or **Hit-and-run strike *(grève tournante)*** is a strike organized in such a way that only part of the employees stop work at any given time, each group taking its turn. A **Sympathy strike *(grève de solidarité)*** is a strike by workers not directly involved in a labour dispute – an attempt to show labour solidarity and bring pressure on an employer in a labour dispute. A **Wildcat strike *(grève spontanée)*** is a strike violating the *collective agreement* and not authorized by the union.

STRIKEBREAKER; SCAB – A person who continues to work or who accepts employment to replace workers who are on *strike*. By filling their jobs, he may weaken or break the strike. ***(Briseur de grève; Jaune).***

STRIKE VOTE – Vote conducted among members of a union to determine whether or not to go on *strike*. ***(Vote de grève).***

TECHNOLOGICAL CHANGE – Technical progress in industrial methods such as the introduction of labour-saving machinery or new production techniques. These often result in manpower reductions. ***(Progrès technologique).***

TRADE UNION – Workers organized into a voluntary association, or union, to further their mutual interests with respect to wages, hours, working conditions and other matters of interest to the workers. ***(Syndicat).***

UNION LABEL; BUG – A tag, imprint or design affixed to a product to show it was made by union labour. ***(Etiquette syndicale).***

UNION SECURITY – Provisions in *collective agreements* designed to protect the institutional life of the union. See: *Checkoff, Closed shop, Maintenance of membership, Rand formula, Union shop, Modified union shop.* ***(Sécurité syndicale).***

UNION SHOP – A place of work where every worker covered by the *collective agreement* must become and remain a member of the union. New workers need not be union members to be hired, but must join after a certain number of days. See *Union security, Modified union shop.* ***(Atelier syndical).***

WHITE-COLLAR WORKERS – Term applied to workers in offices and other non-production phases of industry. ***(Cols blancs).***

WORK-TO-RULE – See *Slowdown.*

WORKING CONDITIONS – Conditions pertaining to the workers' job environment, such as hours of work, safety, paid holidays and vacations, rest period, free clothing or uniforms, possibilities of advancement, etc. Many of these are included in the *collective agreement* and subject to *collective bargaining.* ***(Conditions de travail).***

Section V
IF YOU'RE NEW TO THE CITY...

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INTRODUCTION

The "Canadian mosaic", or "multicultural heritage," and other terms which reflect the multi-ethnic, multiracial composition of Canadian society have become standard in our language.

Such terminology apparently conveys the understanding of Canada as a country of immigrants–a country to which settlement has been of primary importance in its economic, political, and social development.

Nevertheless, in times of economic recessions
98 immigrants to Canada have often become scapegoats for the fear and frustrations of older residents, who see them as competitors for scarce jobs, cheap housing, and available social services.

Particularly if immigrants are visibly different from the majority of the population, the frustration and anger may manifest itself in an overt racism which charges immigrants with causing a deterioration of the country's social well-being. Such charges are based on myths which we must dispel in our own minds and in the minds of others – in particular, the children whom we teach. We must convey the understanding that people who move, pulling up their roots and attempting to transplant them in other places, are often people with a strong sense of purpose, who historically have participated in building Canada, and who continue to do so.

One way of doing this is to help children understand that the people who have recently come to Canada from Third World countries or southern Europe share with the earlier immigrants from Britain and France, western and eastern Europe, a common human hope for a better life, and that Canada, in turn, has actively sought and encouraged such people as immigrants.

In 1975 the Government published its Green Paper on Immigration, and began a national debate on immigration and immigration policy. A Special Joint Committee on Immigration (SJC) was set up, composed of members of all parties in the House of Commons and the Senate. The SJC held meetings all over the country, and uncovered much useful information which could be used to dispel common myths about immigrants and the effect that their presence had on Canadian life. Unfortunately, the SJC's findings have not been given the wide publicity they deserve.

Following are some frequent questions and responses on the consequences of immigration to Canada. These are included as a resource to help you in your classroom exploration of this section.[1]

1. Are too many immigrants allowed into Canada each year? Some people think that Canada will become overpopulated if immigrants continue to be allowed into Canada. This is not true.

The population of Canada increases with the birth of children and with the admission of immigrants. The population decreases when the residents of Canada die or leave Canada to live in other countries.

Because Canadian families are having fewer children, the birth rate is declining. In 1974 it was 1.8 births per woman. This birth rate is too low to replace every person who dies in Canada.

According to the government's own reports, Canada needs a steady flow of immigrants in order to prevent a decrease in population, to make sure that there is a steady supply of labor, and to ensure that the economy continues to grow at a consistent rate. The admission of immigrants provides an influx of skilled people whose training Canada has not had to pay for.

2. Do immigrants take jobs from Canadians and cause unemployment?

The relationship between unemployment and immigration is very complicated, but there is little evidence linking unemployment with the flow of immigration.

Immigrants actually create a demand for goods and services, thus stimulating the economy, because in order to supply those goods and services, business will hire more people in order to increase production.

Second, immigrants do not take jobs from Canadians. In order to come to Canada, all immigrants except the closest family relatives (sponsored relatives) are required to have a specialized skill not available among workers in Canada, or else a specific job offer. In order for a job offer to be obtained, the employer must go in person to a Manpower office in order to explain why a resident of Canada cannot fill the job. Manpower posts the job offer in its offices all across Canada, looking for someone who already lives in Canada to fill the job. Only if Manpower finds that no one is available in Canada to do the job will it approve the job offer and allow the immigrant's application. It is obvious, then, that, when many immigrants come, they take only jobs which Canadian residents do not want and cannot fill.

Third, there is no direct relationship between the number of immigrants and the unemployment rate. In its Twelfth Annual Review (1975), the Economic Council of Canada shows that the unemployment rate could be the same whether or not there is immigration. They argue that a *net* immigration of 100 000 a year is needed if the economy is growing at 5.2% per year; that if the economy is growing at only 2.7% a year, the net immigration needed is 0; and that in either case an unemployment rate of 3.8% can be expected.

Finally, according to the studies of the Economic Council of Canada, immigration is the least important factor contributing to the growth of Canada's labor force. There are three factors which make the labor force grow. The first is "natural increase"–in-

1. Information is based on *Canada's New Immigration Act: A Guide and Critical Commentary* (Toronto: Law Union of Ontario, 1978), pp. 10-13.

crease due to increasing population. The second is "increased participation"—an increase due to new types of persons entering the labor force, such as women. The third is "net immigration"—an increase due to new immigrants. For the period 1975–80 an average growth of 2.5% per year in the labor force is predicted. With a net immigration of 100 000 (150 000 gross), 64% of this predicted growth is expected to be caused by natural increase, 20% by net immigration, and 16% by increased participation. For the period 1980–85, with an expected average growth in the labor force of 2% and a net immigration of 100 000, the growth is expected to be made up of 46% natural increase, 32% increased participation, and 22% net immigration.

3. Do immigrants cause crowding in cities?
While it is true that the majority of new immigrants settle in a few major urban areas, it is not true that they are the *source* of crowding in cities. In its report, the Special Joint Committee of the House of Commons and Senate of Canada states, "In fact, Canadians migrating within Canada from country to cities and from province to province are the main impulse for city growth" (Paragraph 20). The report continues,

> This does not mean that the Committee is not sympathetic to the planning needs of cities. It simply feels that immigrants should not be blamed for problems that they have done little to cause, although they may have compounded them. Canadians worried about the quality of life in our cities should look elsewhere than to sharply reduced immigration for a solution to the problems of city living. (Paragraph 21)

4. Do immigrants put a strain on our social services?
The SJC report states that

> if anything, the Committee has the impression that use of such services by immigrants falls below the national average for the obvious reason that many come from countries where such services are traditionally provided by the family. Indeed, it would appear that inter-provincial and rural-to-urban migrants make greater use of government support than persons from abroad. (Paragraph 22)

5. Do immigrants contribute to a rising crime rate?
Immigrants have not been responsible for the increase in the crime rate. In fact, because of their color, lack of knowledge of the language, and unfamiliarity with the law, immigrants are much more likely to be victims of crime than to be criminals. The Special Joint Committee refers to a study prepared for the Ministry of the Solicitor General of Canada in 1974 which indicates that the crime rate for new Canadians was one-half that for native-born Canadians.

6. Does Canada have a moral obligation to admit immigrants from Third World countries?
Immigrants from the Third World do not come to Canada out of simple choice, but often because economic or political conditions in their own countries have deteriorated to the extent that they are forced to seek a life in another nation. Their situation is somewhat similar to the situation which forces people from the Maritimes to come to Ontario. Given the economic benefits which Canada has gained from some of these nations, in terms of raw materials, and as markets for goods, it could be argued as hypocritical and unjust to refuse to admit people from the Third World. Canadians must, after all, learn to live in harmony with people of different racial and ethnic backgrounds. We cannot "avoid problems" through increased discrimination in immigration policy, and hope to continue our economic relationship with Third World countries, or to act as a moral force in forums such as the United Nations.

While this unit makes no direct attempt to engage children in an examination of Canada's labor needs, immigration responses to those needs, and/or the re-emergence of overt experiences of racism, it is important that teachers maintain some perspective on the above issues while exploring the difficulties of settlement in a city like Toronto.

The final section of this book attempts to pull together the various themes of the unit, by focussing on the unit's underlying motif—the movement of people.

Like the first four sections, the context is Toronto and its environs, and the materials and activities stimulate the children to explore why people move from one place to another, the nature of some people's living situations, and their attempts to cope with those situations.

Unlike the first four sections, the discussion is more general, in a deliberate attempt to widen the children's understanding of the causes and consequences of migration and immigration to a large urban centre like Toronto.

OBJECTIVES

1. To help children see their neighborhood in relation to the larger city of Toronto.
2. To assist children in articulating the positive as well as the negative aspects of living in Toronto.
3. To examine why people move from one part of Canada to another, or from another country to Canada.
4. To assist immigrant children to articulate and understand their own experiences as immigrants.
5. To develop in non-immigrant children a sympathetic awareness of the experiences of immigrants and migrants to Toronto.

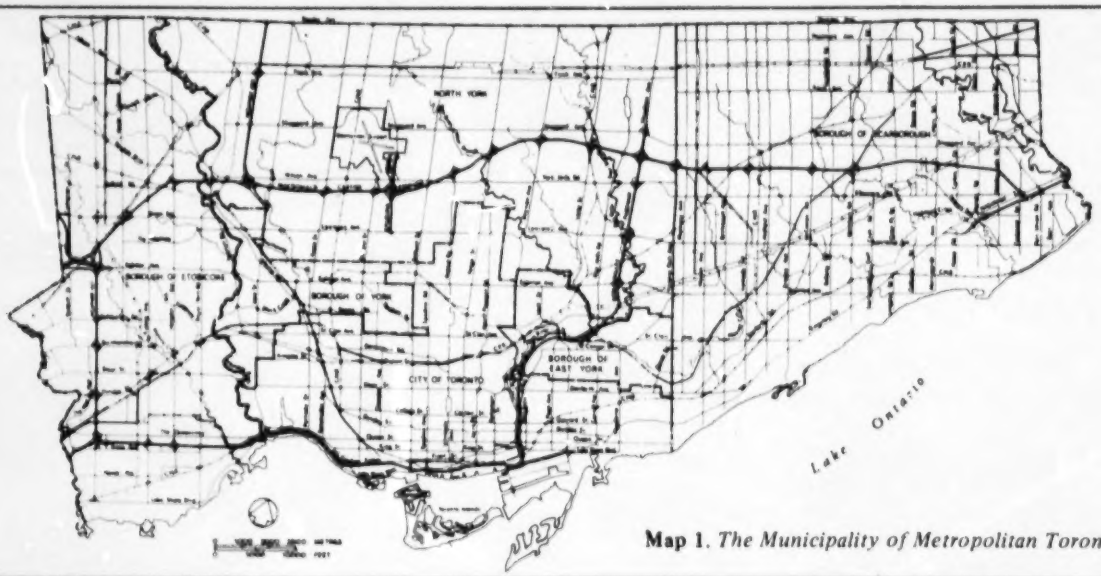
SECTION V
IF YOU'RE NEW TO THE CITY . . .

Why did you come? How do you make friends?
What happens if you speak a different language?
How long does it take you to not feel "different"?

Where Does the City End?

You probably know a lot about your own neighborhood – who lives there, what people do there, and what places you like to go in your neighborhood. But, obviously, the city does not stop there. There are many, many other neighborhoods in a city the size of Toronto. There are also other kinds of units that make up the city.

Look at the map called *The Municipality of Metropolitan Toronto*. (Look up the word "municipality" if you



Map 1. *The Municipality of Metropolitan Toronto*

ACTIVITIES AND MATERIALS

WHAT IS A CITY?

To begin the discussion of Toronto and the people who have moved or are moving here, we have included five activities to help children arrive at some definition of a city. They deal with (a) the definition of a city as opposed to town, village, and countryside; (b) a delineation of the boundaries and population of Metropolitan Toronto and the boundaries of the boroughs within it; (c) an exploration of the children's feelings about living in Toronto.

We have made the mapping activities specific to Toronto. Obviously, these can be adapted to other cities.

These activities can be used as focal points for class discussion or for individual or group work.

We have not dealt with the workings of city government. If you are doing or contemplate doing a unit on civics, parts of it could be considered here.

- **Definition of a City**

a) Before giving the children the definitions provided, discuss with them their perceptions of: a *city*, a *town*, a *village*, the *country*. List on the chalkboard the points raised about each. These points should be discussed until there is some general agreement as to definitions.

b) Copy the accompanying definitions on the chalkboard and encourage the children to look up meanings of words they do not understand.

c) Compare the dictionary definitions with those of the children; discuss any discrepancies. (Discrepancies may stem from experiences of the children outside the scope of the dictionary definition.)

d) Using the dictionary definition, discuss what makes Toronto a city; what does the phrase "managing its own affairs" mean?

e) What are the advantages and disadvantages of living in a city? a town? a village? the country?

Definitions of City, Town, Village, Country

(From Gage Dictionary of Canadian English, *The Senior Dictionary*, 1973)

City *n.* **1** a large and important town. **2** in Canada, a municipality, varying in size from province to province, that manages its own affairs: *In Ontario, a city must have at least 15 000 persons. Montreal and Toronto are the largest cities in Canada. . . .*

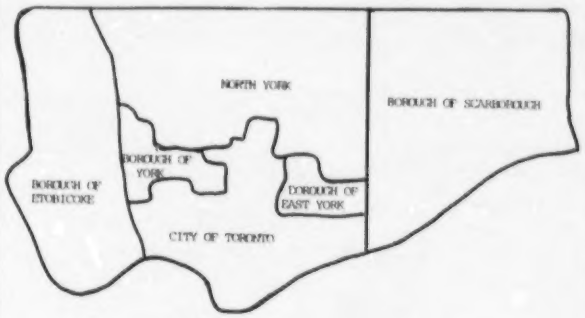
Town *n.* **1** a municipality smaller than a city but larger than a village: *All provinces except British Columbia have towns. In Ontario, a town must have a population of 2 000; in Saskatchewan, a town must contain 500 people.* **2** any large place with many people living in it. . . .

Village *n.* **1** a group of dwellings forming a rural community. **2** in Canada, the smallest urban municipal unit: *In most provinces a village must have a minimum population of 100 to be incorporated. . . .*

Country *n.* . . . **5** land without many houses; a rural district. . . : *The country around the mining town was mountainous.*

don't know what it means.) When people refer to Toronto, they usually mean *Metropolitan Toronto*. Metropolitan Toronto is made up of six sections – the City of Toronto (or downtown Toronto), the Borough of Etobicoke, the City of North York, the Borough of York, the Borough of East York, and the Borough of Scarborough. While these units or boroughs are all part of the same big city, in some ways they are like six smaller cities, with their own ways of collecting garbage, deciding where parks will be, building schools, and so on.

1. When you look at the map of Metropolitan Toronto, see if you can find:
   a. the borough where you live
   b. the boundaries of your borough (name the streets)
   Is your street marked on this map?
2. Compare the map of your neighborhood, that you made in "Neighborhood People and Places," with this map. What details in your neighborhood map are not shown on the map of Metropolitan Toronto?
3. Look at map 2 of Metropolitan Toronto. Find out how many people live in your borough.
4. What borough has:
   a. the largest *area*, or number of square miles?
   b. the smallest area?
5. What is the total area of Metropolitan Toronto?
6. What borough has:
   a. the largest number of people (population)?
   b. the smallest population?
7. If you live in a city other than Metropolitan Toronto, try to obtain maps that show the same sorts of information about your city.



BOROUGH	POPULATION	SIZE
Etobicoke	294 197	123.93 km^2
York	137 756	23.18 km^2
North York	558 654	68.29 km^2
East York	103 362	21.21 km^2
City of Toronto	663 822	97.15 km^2
Scarborough	390 061	183.45 km^2

From: Metropolitan Toronto City Clerk's Office, 1977 Regional Assessment Figures

Map 2. *Metropolitan Toronto: Area and Population*

• **City Places**

What places do children go, what people do they visit, what activities do they engage in, in their borough of the city? (For cities other than Toronto, terms other than borough may be used– e.g., area, district, region.

Again, using a map of the city, discuss with students what facilities, places, and people they visit outside their borough but inside the city of Metropolitan Toronto.

Have them locate these places on their maps of Metropolitan Toronto. Which of these places can they go to by themselves, and which places do they visit with an adult? How do they get to these places (walking, public transportation, car)? Can they trace the routes by which they go to places inside and outside their borough of the city?

Feelings about the City

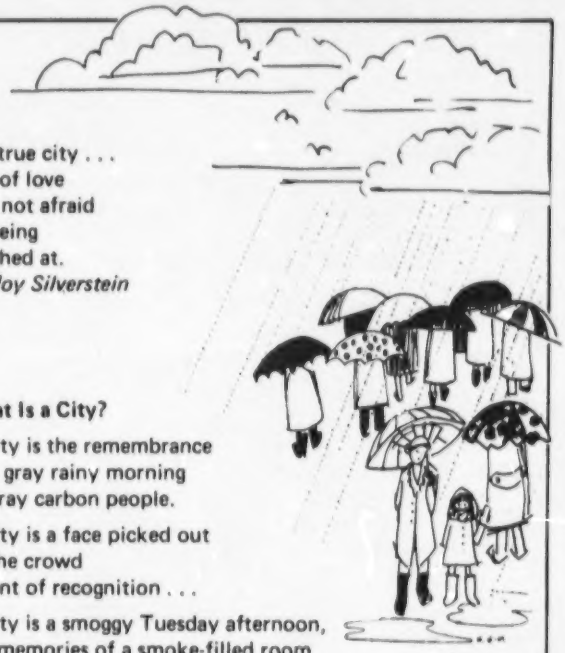
Some people like living in the city and some people don't. Here are two poems which express how the poets feel about living in the city.

After you have read them, decide which description you agree with most.

I Have No Fears . . .

Everyone
seems to be saying
how lonely
the city is.
To me
it is a paradise where
one can
talk and
laugh out loud and
stare at people . . .
I have no
fears in the
city;
for I believe that
man
is more gentle than
we think him
to be.
Outside
of all that smog
and fake confidence
lies
the true city . . .
full of love
and not afraid
of being
laughed at.

by Joy Silverstein



What Is a City?

A city is the remembrance
of a gray rainy morning
of gray carbon people.

A city is a face picked out
of the crowd
a glint of recognition . . .

A city is a smoggy Tuesday afternoon,
the memories of a smoke-filled room
fading into the sound of a distant
police siren in the dark drizzle of dawn.

And sometimes when you've given up
a city is a renewed faith in humanity
Maybe only a smile
to make you believe again

by Mary Tobin

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• **Where Else Have You Lived?**

Discuss with the children whether they have ever lived in a different city, town, village, or countryside in Canada, or in another country. If so, how is Toronto different and how is it similar? The children should think about aspects such as the appearance of the place, size, numbers of people, different types of people, languages spoken, closeness to neighbors and family, things to do, places to play, daily routine, work their parents do.

Descriptions of other places children have lived or visited could be presented in the form of poems, interviews, a drawing or photograph scrapbook, maps drawn from memory, models, dioramas, and written descriptions.

MOVING ON

In this subsection, children are encouraged to begin again the discussion of why people move from one place to another. Basing the initial examination around three songs, this short subsection focusses on people moving from a more rural part of Canada to an urban centre ("Goin' Down the Road," KB, p. 114); on people moving within Canada to take up temporary employment ("Tillsonburg," KB, p. 115); and on people immigrating to Canada on short work contracts ("Pickin' for a Dollar," KB, p. 117). There are similarities in both the motivations behind such migrations and the disappointments and difficulties people encounter. It is important that children be able to answer the frequent question of "Why are these people coming here anyway?" from an understanding of why people move, both within the country and to Canada from other countries. Movement of people in search of work and a better life is not a new phenomenon, and an understanding of the process is a first step in countering the hostility implicit in such a question.

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1. Think about the things you like and dislike about Toronto. Are these things found only in Toronto, or would you expect to find them anywhere you lived?

2. Write a poem which describes the way you feel about Toronto.

A Time to Move

People are constantly moving into the city and suburbs of Toronto. They may come from other parts of Ontario, from other provinces of Canada, or from other countries.

Some people make their moves easily. They may have jobs waiting for them which they have obtained before *migrating*; or they may work for companies with offices in Toronto to which they have been transferred. Others may have saved enough money before moving to Toronto, and are able to live comfortably while they look about them for a suitable job.

But the majority of people who come to Toronto, and its outlying areas, come from places where there are few job opportunities.

In 1969 a film called *Goin' Down the Road* was made. It was a Canadian film, and it told the story of two men (friends) who came to Toronto from Cape Breton, an island off the coast of Nova Scotia. The film deals with the lonely and difficult time these two men had in finding work and friends. Here is the theme song of the film:

Goin' Down the Road

In the Isle of Cape Breton my father did stay
And his father's father before,
A fishin' the banks and a diggin' the coal
From the mine that don't give no more ore.

Chorus:
So I'm goin' down the road, boys.
I'm seekin' what I'm owed, boys.
And I guess it must get better
If far enough I go.

I remember the fishermen returnin' so gay
Their nets with the silver cod blessed.
But they could not compete with the company fleet.
Now it's welfare, relief, or go west.
Chorus

Well I came to this city with the sun in my eyes,
My heart full of laughter and dreams.
But all that I found there was concrete and dust
And hard times sold in vending machines.
Chorus (twice)

by Bruce Cockburn

1. On a map of Canada, find Cape Breton Island. Using the map scale, find out the distance between Cape Breton and Toronto. What are the various methods of transportation that one can use to get from Cape Breton to Toronto?

2. What kinds of work does the song suggest that people do in Cape Breton? What other things do you learn about Cape Breton from the song?

3. Why is the singer "goin' down the road"? What will the singer find different about Toronto? Can you think of any similarities between Cape Breton and Toronto?

4. Write a story about a person moving from a rural part of Canada to Toronto. Think of the things that the person would find different, pleasant, surprising, difficult, and the same.

Working in the Country

While this book is really about people who move to cities like Toronto, there are many people who go to the countryside to find work. Some of these people move from other parts of Canada, like the singer in "Goin' Down the Road," and some people come from other countries for short periods of time to work as farm laborers.

Following are two songs about people who move to the countryside to do farm work. A Canadian singer named Stompin' Tom Connors has written one of these. In his song the worker is a Canadian migrant who describes what the work involves and how he feels about it.

Tillsonburg

by Stompin' Tom Connors

While away down in southern Ontario,
I never had a nickel or a dime to show;
a fella beeped up in an automobile,
He said, "Ya wanno work in the tobacco fields of Tillsonburg," Tillsonburg;
My back still aches, when I hear that word.

He said, "I'll give ya seven bucks a day,
But if you're any good, you get a raise in pay.
Your bed's all ready on the bunk house floor;
If it gets a little chilly, you can close the door."
Tillsonburg, Tillsonburg;
My back still aches, when I hear that word.

I was feelin' in the morning anything but fine,
The farmer said, "I'm gonna teach you how to 'prime'";
He said, "Ya gotta don a pair of oilskin pants,
If you wanna work in the tobacco plants
Of Tillsonburg, Tillsonburg";
My back still aches, when I hear that word.

We landed in a field that was long and wide,
With one old horse and five more guys;
I asked him where to find the cigarette trees,
When he said, "Bend over," I was ready to leave
Tillsonburg, Tillsonburg;
My back still aches, when I hear that word.

He said pick just the bottom leaves,
And don't start crawlin' on your hands and knees;
Prime your row, 'cause you'll get no pay
For standin' there pickin' at your nose all day,
'Round Tillsonburg, Tillsonburg;
My back still aches, when I hear that word.

With a broken back bendin' over there,
I was wet right through to the underwear;
And it was stuck to my skin like glue,

From the nicotine tar and the morning dew,
Of Tillsonburg, Tillsonburg;
My back still aches, when I hear that word.

Now, the nearest river was two miles from
The place they were waitin' for the boat to come;
When I heard some talk about makin' the kiln,
I was down the highway and over the hill
From Tillsonburg, Tillsonburg;
My back still aches, when I hear that word.

Now there's one thing you can always bet,
If I never smoke another cigarette,
I might get taken in a lot o' deals,
But I won't go work in the tobacco fields
Of Tillsonburg, Tillsonburg;
Tag: My back still aches, when I hear that word.

1. Pick out any words you had trouble with and look up their meaning.
2. Why did the man in the song go to work at Tillsonburg? What was it like to work there?
3. Describe what the work involved and how the singer felt about it.
4. What is a kiln? What is it used for at Tillsonburg? Why did the man decide to get out when he heard them talking about it?

5. Find Tillsonburg on the map of Ontario. Find out what crops grow in the area. What time of year are they harvested? What kinds of work would be involved in this type of farming? What jobs would be *permanent* jobs? What jobs would be *seasonal* jobs? What happens to workers who have seasonal jobs?

The second song is about *immigrant* (coming from other countries) farm workers. These people are called "guest workers" – "guest" because they come for only a short period of time to work. They are invited to Ontario by the government, to work on Ontario farms at picking the crops during the harvest season. British Columbia is another province that also uses "guest workers."

Unlike the migrating people featured in the songs "Goin' Down the Road" and "Tillsonburg," guest workers are not allowed to stay or to bring their families with them. They come from many countries, but the largest number come from Jamaica, Barbados, Trinidad and Tobago, Mexico, and Portugal. Can you find these places on the classroom map of the world?

The following song by David Campbell, called "Pickin' for a Dollar," is about guest workers from Jamaica. Read and listen to the words to find out why people come to do this work, and what the work is like.

Pickin' for a Dollar

Soon man soon we will see Jamaica in the sun.
See the woman see the family
Go back where we come from

Chorus:
Well I'm livin' like a soldier
Up in Canada
Far from Jamaica,
Pickin' for a dollar.

Lord, thing bad, Lord thing bad,
Lord thing so bad at home,
Cause we to leave and come to Canada,
Cause we to have to roam.
Chorus

I wonder back in Jamaica
How many peaches in tins we'll buy,
We who pick till we fingers cramp,
Can't buy for the price too high . . .
Chorus

Nobody else will take this work,
They say that the pay is low,
That we ain't got much in Jamaica,
Somebody up here know.
Chorus

We come up here in big jet plane,
But we ain't come for no holiday,
What kinda fruit do your tourists pick,
When they fly down Jamaica way . . .

Last chorus:
Well I'm livin' like a soldier
Up in Canada
Far from Jamaica
Pickin' for a dollar
Pickin' for a dollar, pickin' for a dollar
Livin' like a soldier
Up in Canada
Far from Jamaica
Pickin' for a dollar.

by David Campbell

1. Why would people leave Jamaica to pick fruit in Canada? Give reasons for your answer, using any information given by the song and any knowledge you have about Jamaica or Canada.
2. What do you think is meant by "livin' like a soldier up in Canada"?
3. What is the difference between a tourist and a guest worker?
4. What reasons can you think of for the "guest worker" policy?
5. Can you see or hear any similarities in the two songs, "Pickin' for a Dollar" and "Tillsonburg," in rhythm, singing style, or content (what the song is about)?
6. In your opinion, are the crops (tobacco and fruit) mentioned in each song of equal value?

COMING TO THE CITY

Immigrants who come to Canadian cities do so for many of the same reasons that motivate people who move within Canada or who come to Canada on temporary work permits. Conditions at home may not afford them adequate employment, or may not promise a good future for individuals or their families. They come to Canada because they have reason to believe that, with hard work, they can make such opportunities here.

This subsection further explores the experiences of people—in this case, children who are relatively new arrivals to Canada—who have come to the city, and their difficulties and attempts to settle and feel at home here.

- **Immigration Dictionaries**

In groups or individually, the children can compile dictionaries of terms useful for discussing immigration. Thus far, they might include such words as: migrant; immigrant; immigrate; emigrant; emigrate; guest worker.

As the section procedes, they can add new words such as: settle; immigration official; work permit; passport; landed immigrant; citizenship; illegal and legal immigrant; etc.

Encourage the children to write definitions in their own words. They may be able to think of other words, from their own experiences, which are connected with moving.

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Why We Came

Each year, many people all over the world move from one place to another for different reasons. But one main reason is the feeling that they can build a better life for themselves and their families in another place. We have already discussed this when we talked about Canadians moving from one place to another within Canada. We know that people who move within Canada have to leave friends and family and neighborhoods to make new friends and adjust to new situations.

Immigrants to Canada have to make these adjustments too. Sometimes life is very difficult for them when they first come. They may not know anybody, they may speak a different language, and they may find that things are very different from their home countries.

I think we came to Canada because we wanted more money and things that were more cheaper than Portugal. But now I don't think my family likes Canada any more because prices are going up in Canada, and in Portugal prices are going down on food and other things.

by Nélia Moniz

When we were in India, you know we thought we could go to Canada. And then when we came over here, we thought we could go back. . . . We came here in 1975. My father and mother are going back next year, and we thought we could go too, but they said no, you are going to stay here. My father don't want to live in the country but my mother do. He came over here about six or seven years now; he went back two times. First he thought, I'm going to go to England; then he saw a man, and lots of people were coming to Canada, so he came to Canada.

We are all over here, and my grandmother and my uncles and my aunts are coming over here, but I'd like to live in my country. My aunts are my age. One's 13 and one's 11; they're my aunts, and they're going to come in August with my uncle . . . they're coming to stay, but my grandmother's going to go back, because my one uncle is staying there. I wrote a letter to my aunt, and told her to send photos. My two aunts are going to get married. My baby cousin looks like my little sister . . . she was born in Canada . . . she's 2.

by Lakhvir Nijjar

When I was at Greece, my mother and father worked. My father was working at a restaurant and my mother was working at home. She was sewing dresses at home and she was going to houses too. In Greece my father was working and the man in the restaurant was not giving lots of money to my father, and my father said, we are going to Canada to work and get lots of money. When I was in Greece they put me in grade one and my brother in grade two and that's how we came to Canada.

by Feitta T.

(For questions, see overleaf)

1. Nelia, Lakhvir, and Feitta have all expressed reasons why their families moved to Canada. What are they? Can you think of other reasons why people move?

2. In one of the pieces, the writer's parents are going back to the country they came from. Why do you think they would want to do that?

3. What are the names of the countries mentioned in "Why We Came"? Can you locate them on a classroom map?

The numbers in brackets tell you which country gave Canada the largest, the second largest, and so on, number of people. For example, in 1976 Jamaica gave Canada the fourth largest number of people, compared with any other country. In 1975 the fourth largest group of immigrants came from India, and the sixth largest group of immigrants came from Jamaica. What countries changed position as the largest sources of immigrants?

Where We Came From

106 Look at the chart: "Sources of Immigration." On a map of the world, find each of the countries in the chart.

What languages are spoken in each of these countries?

What other facts do you know about each country?

From what countries did the numbers of people coming to Canada (*a*) increase? (*b*) decrease?

Sources of Immigration

Country	*1976*		*1975*	
Britain	21 548	(1)	34 978	(1)
U.S.A.	17 315	(2)	20 155	(2)
Hong Kong	10 725	(3)	11 132	(3)
Jamaica	7 282	(4)	8 211	(6)
Lebanon	7 161	(5)	1 506	
India	6 733	(6)	10 144	(4)
Philippines	5 939	(7)	7 364	(7)
Portugal	5 344	(8)	8 390	(5)
Italy	4 530	(9)	5 078	(8)
Guyana	3 430	(10)	4 394	(9)

Which students in your class were born in countries on the list?

Are there other countries, not on the list, from which students in your class have come?

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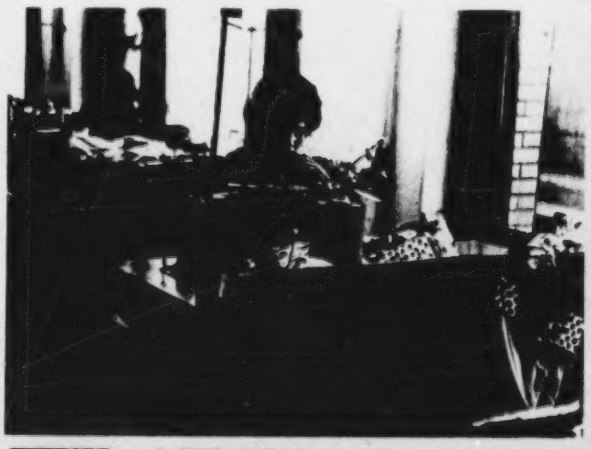

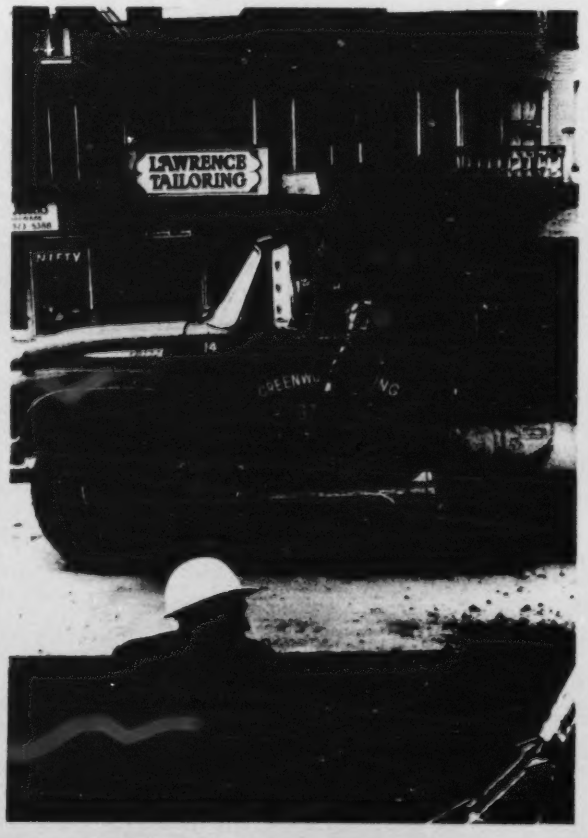

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Settling in Canada

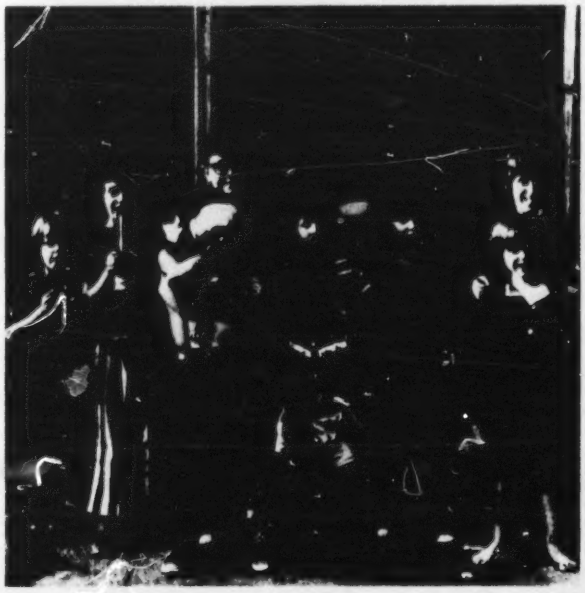
When immigrants come to Canada they go to places where they think they can find work. Like the men in the song, "Goin' Down the Road," immigrants often come to cities, the parts of the country where there are likely to be jobs.

Look at the chart below. It tells you how many immigrants settled in each of Canada's provinces in one year.

Settlement of Immigrants (1976)

Province	*No.*	*% of Total Settlement*
Ontario	72 031	48.2
Quebec	29 282	19.6
British Columbia	20 484	13.7
Alberta	14 896	10.0
Manitoba	5 509	3.7
Saskatchewan	2 323	1.5
Nova Scotia	1 942	1.3
New Brunswick	1 752	1.2
Newfoundland	725	0.5
Yukon and Northwest Territories	250	0.2
Prince Edward Island	235	0.1

1. Find each of these provinces on the map of Canada.
2. What reasons can you give for such a large number of immigrants coming to Ontario?
3. Why, do you think, do so few people go to the Yukon and Northwest Territories, and to the Atlantic provinces (Prince Edward Island, New Brunswick, Nova Scotia, Newfoundland)?



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Making Friends

When people move to a new place, there are many things they have to learn in order to find their way around, get a place to live, go to school, get a job, make friends, as well as the day-to-day tasks of keeping house and buying food and clothing. However fast immigrants try to learn these things, there are often times when they feel very lonely and out of place. Friends can make a great deal of difference.

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by Joanne Marjadsingh

Well, we had to settle down first. Right . . . first we lived on Crawford, and then we lived on Ossington. From Ossington we moved to Rexdale . . . It's in Ontario, and then we moved to College Street. From College Street we moved to the house where we're living now. It was hard to meet other kids until I moved to where I lived before I came here. Me and Elaine, a friend of mine, we were playing on their back porch, and this girl came over and said hi, and that's who is my best friend now – Beverley. Friends made me feel happier because there's lots of people to play with, right. I didn't use to like to go to school. My mother used to have to force me, and then I started to like school because of friends. I met new friends.

Why is making new friends sometimes difficult for a newcomer? In what ways can people make newcomers feel welcome and more at home?

by Wilma, a housewife

It was lonely in the beginning when I couldn't talk to people. My first friend here, she is still my best friend, is a Canadian, a Métis. She came one day to my house. I just found this lady sitting on my steps outside the door. I was wondering what she wanted. I was a big chicken. I didn't even dare go out. But she wouldn't go away. Finally, I just had to go to see what she wanted. She said that our children were already playing together and she thought she would like to meet me. I invited her in and made her a cup of tea. She was talking quite a bit, and I was mostly listening. But slowly it got better.

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Speaking "Different"

If the new immigrant person does not speak English, making friends in Toronto can be even more difficult. The three children Felita, Marina, and Larry describe their experiences and how they felt.

by Felita Tourikis

When I came first time in Canadian School, I did not speak English only "no", "yes", and "hi" and "bye." When I got a class, I did not do work, I only coloured. The children were saying, "we do hard work and you only colour and play." I did not understand what they were saying and I was saying "yes", "no", "hi", and "bye."

After five days, Mrs. Clarke came to my class and asked me what is my name and I said Felita Tourikis, and she said tomorrow you will come to special English.

dictated by Marina Kababjian
(10-year-old from Lebanon)

My cousin brought my little sister and me to school. Everybody was talking English to me but I didn't understand. I said, "I don't know English." I thought, "I am not going to learn English" when everyone was talking English. I felt sad. I wanted to learn English to speak with my friends. I like to have friends. The teacher, Mrs. Van Dusen, took me to

the girl who was my first friend. Nadine was my first friend. My teacher took me to your room. I was happy I was going to learn English. I knew I was going to learn English with you because you told me when you took me to my classroom in the morning.

The first morning, you explained to me what we were going to do. You explained it to me in English and French. I understood your French. I was so happy at noon because I had an English teacher. I felt the English was going to be easy for me. When recess came my friend took me and told me, "This is the washroom," and she showed me everything in the school.

by Larry Medina

I used to live in Jamaica. I had to move to Canada to get a good education and I thought it was a good idea to do that. But when I got to school, everybody was so different. They pronounced their words so different. When I tried to say anything, everybody would laugh at me and I would not know why they were laughing. And I felt so sad, so rotten. That made me so mad, so I did silly things. Like I chased them and pulled their hair until someone broke it up.

1. Think of, and write down, all the times in a day at school when you have to be able to talk to people.
2. How would you do these things if you spoke a different language, or spoke English differently from everyone else?
3. What can you do to make it easier for a newcomer, especially one who speaks differently from you?

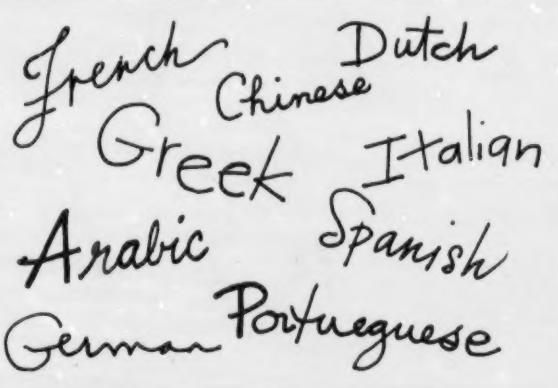
Speaking Other Languages

by Helen Nikolaidis, 9 years

It is fun to speak two languages. When a new person comes to your street and doesn't know very good English then you can talk to him or her in their own languages. Also when I go to another country such as Greece I can talk to most of the people in Greek.

If a girl didn't know a lot of English then I can teach her a lot of English. It is fun to speak two languages. There are lots of games in different languages. It's also fun talking to other people in different languages.

What languages can you speak? List all the advantages you can think of to speaking more than one language.



- Discuss with the class experiences similar to those described in "Speaking 'Different'" (KB, pp. 122–123) which the children, or people they know, have had.

- **Language Roleplay**

Do a roleplay either as a class or in groups, with one member pretending to be unable to speak English. Have another person pretend to be the teacher or principal who wants to know something about the newcomer's past education and experiences, and to explain where things are in the school. The newcomer will not understand any words except "hi," "bye," "yes," "no." Both participants must find other ways to communicate. Try to keep this roleplay going for five minutes.

Discuss with the class the ways in which people get across information, other than through words.
– What gestures and facial expressions do we, and can we, use to make the newcomer feel comfortable?
– How did the person who was playing the newcomer feel during the roleplay?
– How did the "teacher" or "principal" feel?

- **First Day at School**

From their own experiences or imaginary ones, have the children write a story or poem about a first day at school, in which they could not speak the language, or in which they spoke the language differently from most of the other children.

- **Feeling Different (KB, p. 124)**

Two selections from Section I could be linked to this discussion of discrimination and racism. They are "If Somebody Busted My Rope" (KB, p. 3) and "The Last Empty Seat" (KB, p. 4).

The children themselves may have experienced discrimination and may want to talk about how it happened, and why people who discriminate do so. It is also important to discuss with children what people can do about racism. Ali and his father reacted to discrimination in very different ways: which way is more effective? What can a concerned person do on witnessing a racist incident? In what other ways does discrimination occur? In what way does the experience of Felicia (KB, p. 126) illustrate discrimination?

- **Adjustment to Toronto**

Encourage the children to write, individually or in groups, a short play about a family coming to Toronto from another part of Canada or from another country. Suggest that they focus on one day, or one incident, depicting a situation that the family is facing, and the ways in which the family tries to cope with the situation. Scenarios might be taken from writings in this section, or from the children's own experiences.

Allow time for performances and discussion.

continued p. 115

Feeling Different

Sometimes, even when you have someone to play with, you can feel strange with new friends. People in different places do things in different ways and a newcomer often feels out of place for a long time.

by Eloise, a waitress

My school years were like a bit of fantasy. Nothing was ever what it seemed to be. The first day, the very first day at school I didn't have a clue. No way I could understand what was going on. I remember playing house or something like that with three other girls in my class. I can't remember exactly what we were doing. I just recall a part of the school ground where you could get partly under a building. It wasn't very high and we had to bend down all the time. But it was sort of private and I got the idea that it was special for me to be there with them. I think they probably only asked me to play with them because they could make me do what they wanted.

Anyway, I remember very clearly we had bits of colored glass that we pretended were plates and things. They had these things stashed away there. I was the servant in the family. At least I got that impression, and I was very worried that I would not do the right things because I couldn't really understand anything they were saying and one of the girls terrified me because she was very fat and quite bossy. Anyway, I dropped some of the little pieces of glass and then she, the fat one, started to scold me. I was very frightened. I could tell she was angry and I didn't know if it was real or just in the game. I ran away from there crying and crying. One of the teachers found me and was

really worried about what had happened to me. But I couldn't tell them anything. I wasn't even sure what they were saying to me.

It was like that in one way or another all through my school years. Most of the kids were French-Canadians and even the other immigrant kids were from Greece or Italy or somewhere like that. To me, they might just as well have been French. There was a Japanese boy a couple of grades higher than me. All the kids used to take me to him when I couldn't understand them. They seemed to think we were both the same. But he didn't understand my Chinese and it just made me feel worse.

I learned French pretty fast, and then as a teenager I spent a couple of years in Sudbury with my brother's family and there I learned English. But at home all through my growing-up years we always spoke Chinese. It always made home and school two quite separate things for me. For instance, I always thought all the other kids were millionaire's kids. I don't know why. Maybe it was because I had heard that everyone in America was rich and I really didn't know too much about lives of any of the other kids in my class.

I remember one day one of the girls in my class had a birthday party and her mother and father took all of the class to a restaurant for coke and hamburgers. There were about, I don't know, maybe 25 of us, maybe only 20. Anyway, I remember when her father opened up his wallet to pay the bill, I saw lots and lots of money there. I nearly fainted. I couldn't take my eyes off him. I thought he was real, real rich. I thought things like that for a long time. It made everything unreal for me because I would build up an idea about something and then one day I'd learn it was really different to what I thought. And then I'd have to rearrange everything in my mind. . . .

1. What situations made Eloise feel different?
2. How did she act when she felt this way?

by Ali, 16 years

I was six when we first came here. I don't remember much that we had problems. I suppose we did. It seems to me that to be a Pakistani in Canada is the biggest problem of all. We got a place to live over a bakery and we just stayed there. Its pretty big and there's room for our family. My father, he got a job as an accountant, so he was happy. Elementary school was all right. Junior high was at the same place and I knew all the kids. I used to like school. I didn't seem to be any different from anyone else. But when I hit senior high school everything changed for me. It was as if I had just arrived in the country. I went into a school where there were quite a few ethnic kids, but only three or four, maybe a few more, East Indians. I think there were only two Pakistanis in the whole school.

It was hard to make friends in the school. "Rag-head" and "Paki" – all those things they started to call me. Some of them were really stupid. I don't wear a turban, but maybe they were too dumb to notice it. One day I came out of school and the tires on my bike were slashed. It happened about six times. I stopped taking my bike to school. No one ever saw anyone doing anything in that school. Not if they did it to a Paki. I only told one teacher about it. He was my science teacher. A really great man. He kicked up some fuss with the principal, but no one did anything. At one assembly the principal asked whoever did it to come to his office. Naturally, no one came. But one morning, that science teacher told me his tires on his car were slashed during the night. It made me feel pretty bad.

I quit school that year, at the end of grade 11. My Dad was so mad about that he never spoke to me for four months. I never really explained at home why I was quitting. It wouldn't do any good. My father is the sort of immigrant who feels every bit of discrimination has to be fought. Maybe he is right. But I don't think it makes any difference. I knew that if we really made a big fuss about it, the school might go along for a bit, more or less because they had to. But it wouldn't help me with the other kids.

After a while you get used to not having friends. Most of the fellows that seemed friendly, even they dropped off being friends after a while, because they started to get it too. You go around with a "Paki" makes you just as bad.

I got a job in a pharmacy now. The man where I work is very fair to me. He is encouraging me to go to night school. He says I could become a pharmacist. But I don't want to become a pharmacist. I want to be a doctor.

The reason that Ali felt different was that people started to "discriminate" against him. What does "discrimination" mean? Why do some people discriminate against other people? How did Ali react when people behaved badly towards him? What would you have done in his place? Do you agree or disagree with Ali's father that discrimination must be fought? Why did Ali like his teacher so much?

by Felicia, 14 years

I been in Canada since I was eight years old, so sure, I'm Canadian. And what's that mean to me? I dunno, I mean – well – to be a Canadian, that means you've got a passport that says "Canada" and you can go all over the world and they got to let you in 'cause you're Canadian. Right?

My life hasn't changed too much since I been here. At least, I don't remember too much what it was like before. I was small and I don't think you specially consider what things are like when you're small. That's just how things are. And you change it anyway.

I really like it here. We got all the things we need. . . . I suppose there is just one thing I could say about being a Canadian who wasn't exactly born here. It means you got all the benefits of being a Canadian but you always seem to be a bit on the outside. You're not quite the same as other people. Even if you try hard to be like them.

My mama and papa are not like other parents of my friends. They speak pretty good English, not too much of an accent or anything. Especially my father. My mother gets a bit mixed up with the English grammar sometimes. But my father speaks perfect English. But it's not how he speaks, it's what he says and the way he looks. My father is a man who likes to talk. Everywhere he goes he starts to talk to people. Not stupid things that don't make sense. Just friendly. And he laughs a lot. Mama laughs too. She doesn't talk too much, but she laughs. And people don't always appreciate it. Like most people on a bus here, don't just start to talk to their neighbour. But my papa sits right down and starts to say something friendly.

He talks a lot about the sun. Like, "Hey, what's happening to that sun that's shining way up there somewhere. We need sun to live, don't we?" And then he laughs. But you'd be amazed how many people just look at him like he's crazy. And they try to move away from him, so he won't bother them any more. But Papa doesn't really try to bother anyone. If they would know him they would know he just wants to be friendly. That's the Mexican way, he tells me. "A little bit of sunshine wherever you go. You can't go wrong that way." He's always saying that. I wonder sometimes if he really believes it. I never seen him get angry when people look at him strangely. Not even once. He just sort of smiles and then kind of nods to himself.

When I was little, I remember how much fun it always was with Papa. If I was somewhere there was a staircase, I could always slide down. He'd lift me up and hold me up all the way down. With him you always do things the fun way. But now – since I been about 11 – I get a bit embarrassed sometimes. It's hard to always be so different from other people.

My father is a good man, and I think that sometimes maybe it's been a bit hard for him living here. Just in the last couple of years I been starting to notice things. I don't know if he didn't have a steady job some of the time or if he was just laid off a while. When you're a kid you don't pay too much attention to those things. But just lately, I started remembering back to lots of different times. Papa has had many different jobs. One time he worked at a place that made locks. Another time he used to load trains. Then sometimes, even now, he goes off to work on farms. But we always stay here. Mama and the boys and me. Because Papa says that school is the big number one.

I do pretty good at school. Some of my teachers I really like a lot. Sometimes they aren't too fair, though. Like once, when it was my first Easter in Canada. We had a play at school and it was about the life of Jesus from when he was born to the Crucifixion. This teacher said that whoever was quietest in the class would be picked for a part. I didn't speak one word. All the other kids were whispering and making a lot of noise. I wouldn't allow myself to open my mouth. Even when we were singing a hymn and one of the boys started making his voice go funny like a tuba. Everyone was laughing. I made myself stare at a spot at the back of the room and just not laugh. I wanted so badly to be picked. And then this teacher came by and she nearly picked me and this nun who was with her said, "Can you imagine an angel that colour?" It made me feel strange.

1. In what situations mentioned in the above three stories did the children feel different or out of place? What made them feel this way? How did they act when they felt out of place?

2. Write a story or poem about a time you felt different and didn't know how to react. What did you do?

Sandra, Then and Now

by Leonie Palmer

This is Sandra. Sandra is now 15 years old and lives with her mother and father; brothers Danny, 14, and Derek, 12; and a sister, Maisie, who has just turned 10.

Sandy is her pet name. You see, where Sandra comes from, most boys and girls have pet names or nicknames. She

had no trouble answering to her name because her pet name and real name were almost the same, but other children had some trouble. Lillian, for instance, was called Sweets at home, and every day she went to school but was marked absent until one day the teacher, who was just from Training College, asked for those who did not hear their names to come up to her desk. Lillian went up.

"What is your name?" asked the teacher.

Lillian said that at home they called her Sweets but her real name was Lillian. The teacher nodded, then smiled, and soon Lillian got used to hearing her real name. There were still other pet names, like Jo-Jo for Joseph.

Before coming to Canada, Sandra lived in the big city of Kingston, Jamaica, with its large stores and shops on either side of the brightly-lit streets. Some of the streets were just wide enough for two cars, so when Sandra was going to school she walked on the sidewalk, protected by her brothers, who were bigger. When it rained, her father took them to school in his car on his way to work. But Sandra usually walked to school. On the way she met most of her friends and they all bought candy, "stretcher," "busta," or "asham," and "greater cake."[1]

There were many schools and churches in the city. Many

1. "Stretcher" is a pink candy which stretches like toffee; "busta," a very hard candy, "as tough as Bustamante's backbone" (Bustamante was a prime minister of Jamaica); "asham," a powdery candy which sometimes gets up your nostrils while you eat it and makes you sneeze ("asham!"); and "greater cake," a small cake made with coconut.

people went to church on Sundays and even during the week. All the stores would be closed and one could hear the church bells ringing far away. Sunday was a special day – people would dress up to go to church, as well as the boys and girls who went to Sunday School.

Sandra went to church very often – first in the morning with her family, and then in the mid-afternoon with other kids in the neighborhood.

Although some of the streets were quiet, now and then cries of vendors could be heard, the fisherman with his fresh catch, and even the farmer with loads of yams, bananas, coconuts, and other crops which he either grew himself or bought from those who grew a lot. So you could easily shop at your gate if you could not get to the open market where the farmer sold most of his crop.

There is no winter season where Sandra comes from. There are flowers and fruits all year round, but sometimes it does not rain for almost two months. When there is a lot of rain, there is plenty for everyone.

The season which Sandra liked best was the "mango season," which was usually in July and August when there

was plenty of rain. Sometimes her mother had trouble getting Sandra to have her dinner. With a stomach full of mangoes (black mangoes, plummy kidney mangoes, number eleven and "sweetie-come-brush-me")[2] together with other seasonal fruits like guineps, sugar-cane, and star-apples, Sandra refused one of her favorite dishes, which was roasted breadfruit served with ackees and codfish topped off with green peppers and pears.[3]

2. The mango is a fleshy fruit with a large seed in the middle, rather like a peach. There are several different kinds of mangoes, just as there are different kinds of apples, and all taste distinctly different from each other.

3. Breadfruit is a thick-skinned fruit which is roasted or boiled and eaten as a starch accompaniment with fish or meat, or, most usually, with *ackee*. It tastes and looks something like new bread, hence its name. Ackee (or akee) is a yellow vegetable often cooked with salted cod. It looks something like scrambled eggs.

When school was out, Sandra looked forward to going to visit her grandparents in the country.

Life in the country was very different for Sandra. There were not as many street lights as in the city. Only the town squares were lighted, and for miles the roads were sometimes unpaved and dark, except for the peenie-wallies[4] which were flittering in the air. The sweet smell of the night sage, jasmine, orange, and coffee trees filled the air. But it was not altogether quiet. Here and there Sandra heard the chirping of a cricket or hoots from an owl, and then sometimes would come a loud thump from out of the dark. This sound scared Sandra, until she was told that the thumps came from dried coconuts falling from trees. If you heard a rustling sound coming through the bush, you might think it was a duppy, or ghost, but quite often it was a cow or goat which happened to get away from its stall.[5]

4. Large fireflies.

People in the country districts were very friendly. It was hard to tell friends from relatives because no one called the others by their first names; it was either "Mass Arthur" or "Cousin Meme." No one passed without saying "Morning" or "Evenin', Miss so and so."

5. The word "duppy" comes from an African word "dupe," which means ghost.

On banana days the roads were very busy, with trucks loaded with bananas going to the railroad stations.

Many children stayed home for a day to help carry bunches of bananas from the field to the roadside, where they were picked up by a truck.

It was a good time for the banana growers. Sandra's grandfather owned many acres of land planted out in bananas. He had a few men working with him in the fields to spray the bananas so that he could have a good crop. He hardly went anywhere except to the crossroads at night, where he would meet his friends and discuss politics. He was a miser, who saved so that his grandchildren would get something after he died.

Sandra's greatest fun was riding on a donkey to the spring to get water, something which was not done in the city. On her return, there would be about half the quantity of water which she had started out with, as the rest had splashed out when the donkey was trotting over the rocky road.

Before going to bed, her grandparents told her Anancy Stories about Brer Rabbit and Brer Fox. The one Sandra liked best was "Brer Fox and the Tar Baby." They also guessed riddles. Now it was her grandmother's turn. Grandma sat, with her head tied with a scarf (no one had seen her hair in three years), and puffing on her tobacco pipe. She gazed thoughtfully into the night, then slowly said,

"Up chim-cherry, down chim-cherry, not a man can climb chim cherry. What is it?"

Everyone sat quietly thinking and giving answers which were incorrect. Then suddenly one of Sandra's cousins blurted out "Smoke," which was the right answer.

When the moon was shining they all played the games outside. Sandra liked to play "Moonshine Baby" best of all. In this game one person lies flat on the ground while the other players use little bits of colored glass and chinaware to outline the person's form. When the outline is completed, the person gets up and looks at the form, which sparkles in the moonlight.

When they were tired they sat and told more stories. Some of these were ghost stories. Sandra listened, not because she enjoyed them so much, but because she was afraid to go to bed alone.

Before the holidays were over, Sandra returned to spend Christmas with her Mom and Dad. She had spent all other Christmases in the city, and thought she might not enjoy it as much in the country as at home.

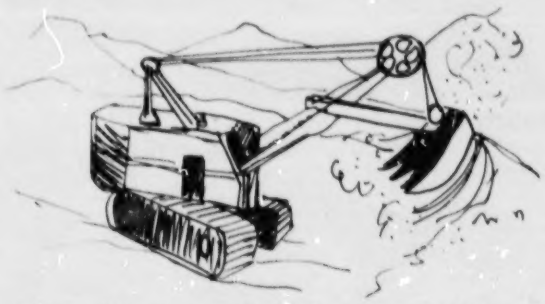
Christmas was a jolly time in the city. People spent lots of money on furniture, clothing, and gifts. The stores and buses were crowded, and some of the sidewalks were not wide enough for the great crowds. Now and then there was an accident, but everyone tried to be careful.

Sandra looked forward to going to the Garden Party and wearing her new clothes. Most outstanding was the bow in her hair. At the Garden Party she rode on ferris wheels and merry-go-rounds, bought cotton candy, and went home with a bag of goodies which she had won from the "grab-bag."

The only thing she didn't like was the "John Canoe" parade. The people in this parade were dressed up like Indian chiefs and witch doctors with scary masks and gleaming teeth and war paint all over their bodies. They beat drums and danced, but Sandra couldn't enjoy it be-

cause of their scary costumes.

Life was fun for Sandra. She got almost everything she wanted. Her father worked at the bauxite plant and earned a lot of money.



It was a time when many people were going abroad. It happened that one day Sandra's parents decided to travel. They thought of going to England, but not having any relatives there, they gave up the idea and decided to go to Canada, where Sandra's aunt lived.

How excited Sandra was! She had been on buses but never in a plane. She had heard about snow, and now here was her chance to see the real thing. She looked forward to the trip, boasting about it every day to her friends.

After much preparation, the day came at last for Sandra and her family to leave their home. The plane on which they travelled could not land in Toronto because of bad weather. (Was this bad luck? Sandra thought to herself.) They stayed in Montreal. Two days later they were driven to Toronto.

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It was night, and although there were many lights and signs, Sandra had no idea where she was going. The parade of lights soon lulled her into a light sleep. When she awoke, the car was in front of a big brown building with four floors and lots of lights. Sandra got out of the car on wobbly legs and looked at the building. She could vaguely see a plump figure rushing towards her, and she was soon folded in a breath-taking bear hug. The last thing she remembered before falling into a deeper sleep was being kissed soundly on both cheeks.

Late the next morning she awoke to the smell of bacon and eggs. She looked around at the strange bedroom and suddenly remembered where she was. In Canada, with her aunt!

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Getting more comfortable in the bed, she noticed a picture on the wall with scenes of summer days spent at the beach and a little girl with a big beach ball and a dog. That reminded her of the beach in Jamaica where her parents went swimming.

"So you are awake?" said her aunt. "I have a nice breakfast all fixed and ready. Do you like pancakes with plenty of syrup?"

"No – what are they? I've never heard of pancakes before."

"Well, there're plenty of pancakes for everyone and plenty of orange juice too. Let's eat before the pancakes get cold."

Her aunt wasn't as frightening as Sandra had imagined. But why was she living in such a fancy prison? Later, on the second day, after they had done some unpacking, she asked her mother.

"This isn't a jail, dear. This is like a big hotel that you live in permanently, or until you find somewhere that you like better. You shouldn't worry. It means that you can have a lot of friends in this building, and when winter comes you don't have to go out to see your friends but can stay inside where it's nice and warm. Tomorrow we'll be going down town to get your winter coat, hat, mittens, and scarf. Then you'll be nice and warm and able to play in the snow."

The day after tomorrow Sandra was to be taken to her new school early in the morning so she could be there before the other children. Sandra knew she'd have to go to school soon, but the day after going down town seemed too soon. She wanted to stay home with her aunt and family, where she was safe, in a place which wasn't strange to her. The idea of going into that big closed building with a whole bunch of other kids was very frightening. She hoped the day after tomorrow would never come. It came. Not even the pleasure of wearing her new blue hooded coat could take her mind off what she felt was going to be the worst day of her life.

The interview with a tall, bald-headed man was not too bad. She was now in a big classroom that had four walls, and a door which was kept closed for most of the time. Her teacher, Mrs. MacDonald, was very pretty, but Sandra's shyness and fear of doing or saying something wrong, that might make her feel ashamed in front of the class, kept her lips sealed.

For the first two weeks Sandra just looked on when the other kids started playing around. But one day her teacher and the class had a big surprise. The teacher was having a lesson on "sugar," which at that time was very scarce. When it could be had, the price was very high so that many people started to use honey when they could. The teacher told the class to go to the library, where the resource teacher could help them find books about sugar.

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At last Sandra got a chance to tell the class everything she knew about the making of sugar. She had visited a factory in her home country and had seen how sugar was made, starting off with the sugar-cane. The children listened and so did the teacher. Then they asked her questions. When they started reading about how sugar was made they readily understood what they read. They all got good marks, but Sandra got the highest, and from then on she started to make friends. Boys and girls in her class wanted to know more about her home country. They wanted to know about the fruits she ate there and the games she played.

With the children now settled into school, Sandra's parents were freed to settle themselves – first to get jobs, and then to move out on their own. Day after day they went job hunting, and dark clouds began to gather as they realized that jobs seemed to be only for people with Canadian experience.

Living with Sandra's aunt was not difficult, because of her generous and understanding nature. But the apartment was too small to house so many people; there was no space for the children to play, and worst of all, their daily diet consisted always of the same kind of food differently prepared.

Edward and Beatrice, Sandra's parents, were both sensitive to their children's problems, and this made them much more eager to be on their own. They were filled with thoughts of having their own home with enough land space for a kitchen garden.

By this time, Sandra and her brothers, Danny and Derek, were also aware of the situation their parents were facing, although they were never called into the family arguments, even to give their opinions. Surprisingly, it was Sandra who suggested to her Dad that he could send to Grandpa for some money, since he had been saving his farm for his grandchildren. "I remember quite well that he had money saved for us, and this money could give you a good start."

Eddie and Beatrice slept on the idea, but decided to try to make it on their own. But disappointment after disappointment followed Eddie as his wife started a job as a sorting clerk in the Post Office. The harder he tried, the harder it seemed. How could he welcome his wife with the usual smack on her cheek, when deep down he had this feeling of a loss of responsibility?

With each passing day Eddie became gloomier, but he dared not show it when Bea was doing all that she could to make the family happy. It seemed as if there was no way out – their nest-egg was more than half gone when a final blow came. Beatrice was laid off! In spite of all this, Eddie tried not to discard his hopes for a bright future.

He had hopes of getting a job with the Bauxite Company in Canada because he had worked with one such company in Jamaica; but "while the grass was growing the horse was starving." He now made up his mind to accept any offer which might prevent the family savings from dropping any lower. Meanwhile Sandra, who longed for the family to have their own apartment, could not understand why her Dad ignored her suggestion.

As faces grew longer, problems multiplied, and something had to be done before matters got worse. Finally Eddie, forgetting his pride, asked his father for a loan. At the same time, he was offered a job with the aluminum

company in Canada. Things were beginning to change!

As it was getting close to Christmas, Bea was called back to work two weeks later.

"I knew it," said Bea, as she hugged and squeezed Eddie for joy. "I knew that things would come our way!"

Sandra and her parents and her brothers and sister are now in their own apartment, and she visits her aunt during the holidays and on weekends when she hasn't got too much homework. One of these days they hope they will have a home just like the one they had back home in Jamaica. Who knows?

1. Why did Sandra's parents move to Canada?
2. From the story, list the things that Sandra would find different in Toronto.
3. Can you see any similarities between Sandra's home life in Kingston and yours in Toronto?
4. Why do you think Sandra would be shy and silent when she first came to school? Do you think she would be as shy and as silent entering a new school in Kingston?
5. Are there differences among Canadians? If there are, what are they, and what do you think the reasons for them are?
6. What events and people helped Sandra's parents adjust to life in Toronto?

A CRANKIE SHOW

What is a Crankie?

A crankie is an improvised moving-picture show which can be used in conjunction with live or taped music, live acting, recitation, or dialogue. It requires the initial construction of a box through which a strip of paper, approximately 18 inches wide, can be pulled. Drawings in each "frame" of the crankie are the basis for the show. The crankie box holds the spools, the paper is wound with a crank, and the audience sees each frame when it is wound into position.

Once the crankie box has been completed, the number of shows possible will be limited only by ideas and time. Several shows could be arranged by dividing the class in groups, or one show could be done with the participation of the entire class. The children may want to put the narration on a tape to accompany the show, or they may want to write the narration along the bottom of the moving panel, underneath each of the pictures, and play music in the background. Another possibility is for children to take turns reading or acting the show, using the moving crankie panel as background.

What Are Crankie Shows About?

Content for the shows can be drawn from readings, writings, and activities of the children in the course of this program. For instance, the stories by Ali, Felicia, and Eloise in "Feeling Different" (KB, pp. 124–127); "Sandra, Then and Now" (KB, p. 127); "Pickin' for a Dollar" (KB, p. 117); "Tillsonburg" (KB, p. 115); plays the children wrote in the activity Adjustment to Toronto, above; the interviews with older residents, Section II, above; all would be suitable material for a Crankie Show.

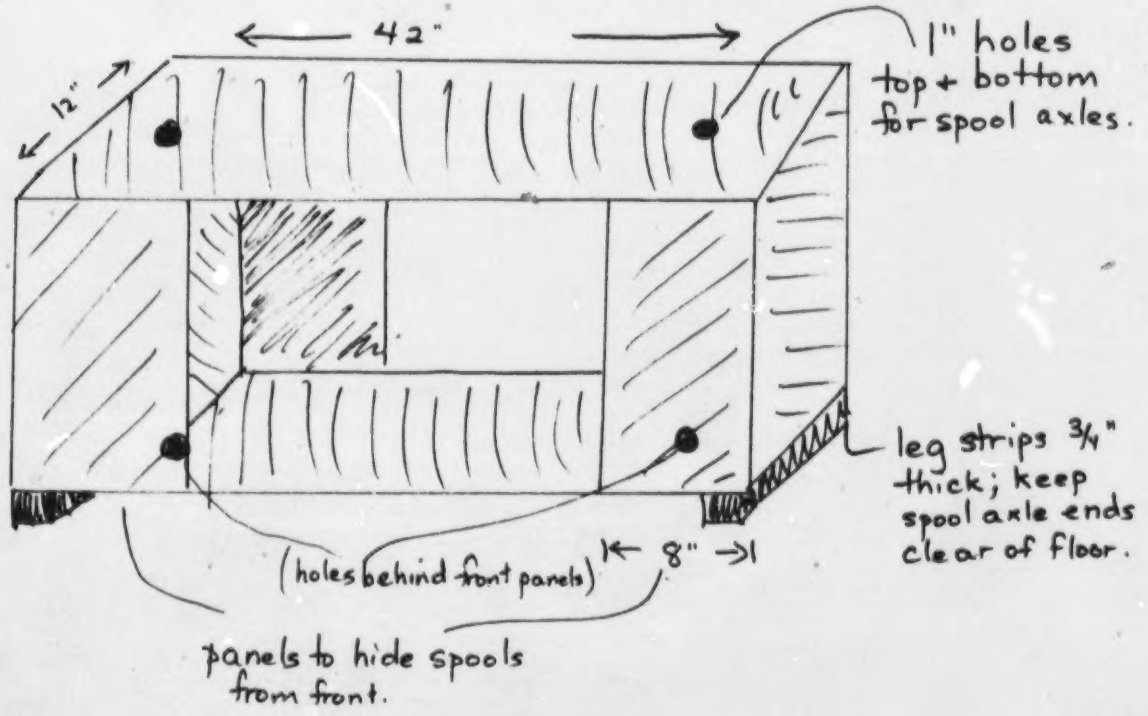
How To Make a Crankie Box

THE BOX

Many variations are possible to take advantage of scrap lumber you may have around, and dimensions can be changed, depending on the size of audience. The box illustrated here fits easily in the trunk of a car, and it is big enough for an audience of 60 or 70 people. 115

A Sympathetic Note. Many teachers may find the construction of the crankie box too elaborate, too time-consuming, or just downright intimidating. Should this be so, don't pass over the activity just yet. *You can substitute* a large cardboard box, and two sturdy children each holding one of the spools. Use your own discretion. For the undaunted, we include full directions for the construction of a more permanent crankie box. Good luck!

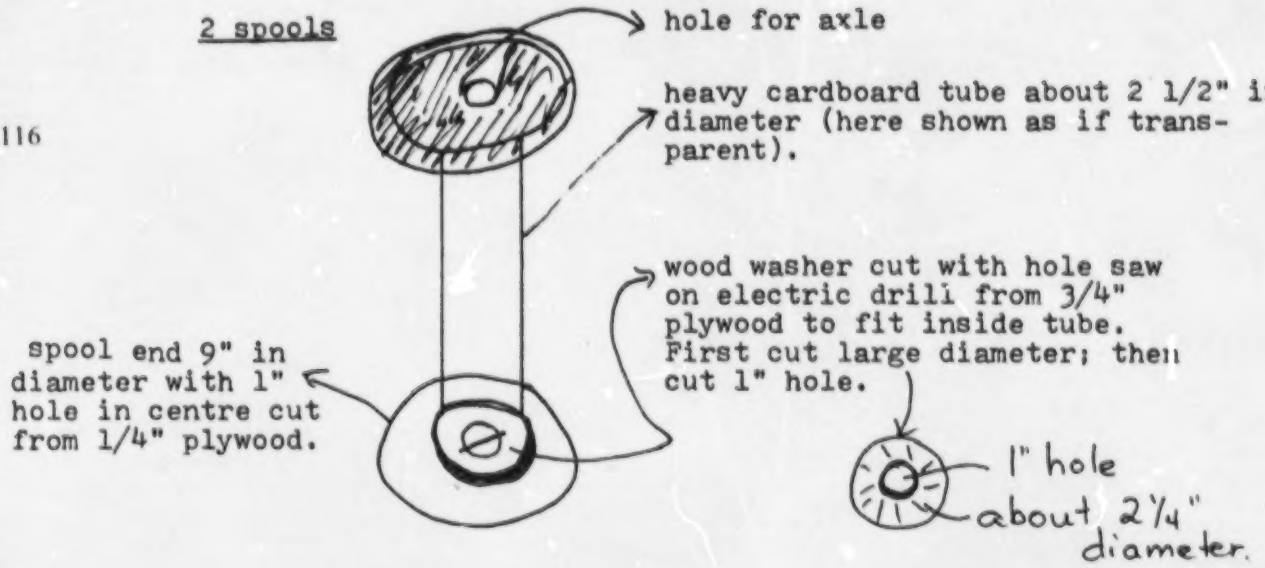
Crankie Box

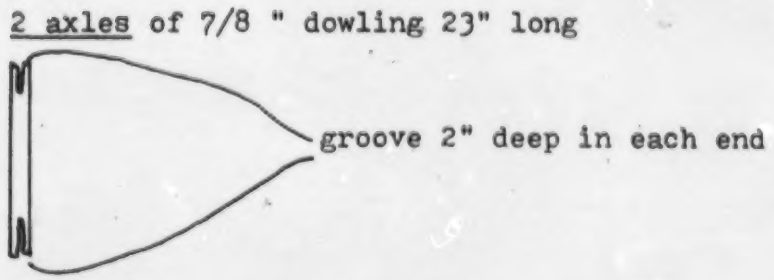

42"
12"
1" holes top + bottom for spool axles.
leg strips 3/4" thick; keep spool axle ends clear of floor.
(holes behind front panels)
8"
panels to hide spools from front.

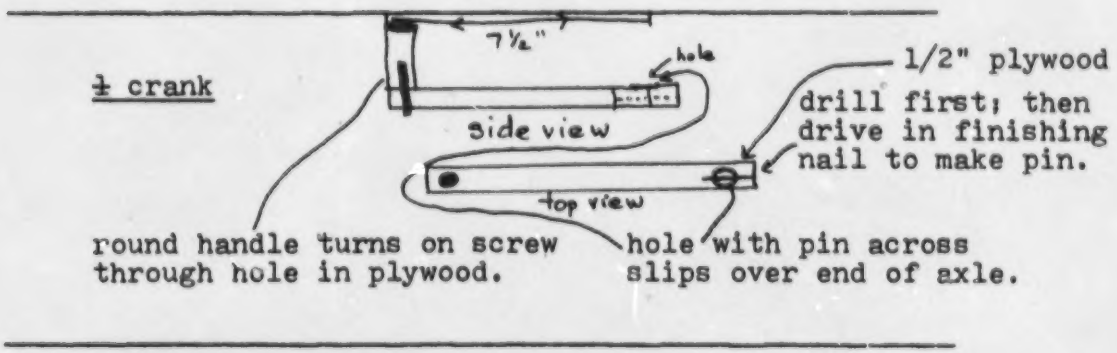
THE SPOOLS

The spools are the hardest part to build. In this design the heavy cardboard tubes for the spools were found at a yard-goods store. Adjust dimensions to fit inside the box you build.

Crankie Spools, Axles, Crank

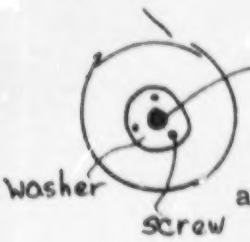

2 spools
hole for axle
heavy cardboard tube about 2 1/2" in diameter (here shown as if transparent).
wood washer cut with hole saw on electric drill from 3/4" plywood to fit inside tube. First cut large diameter; then cut 1" hole.
spool end 9" in diameter with 1" hole in centre cut from 1/4" plywood.
1" hole
about 2 1/4" diameter.

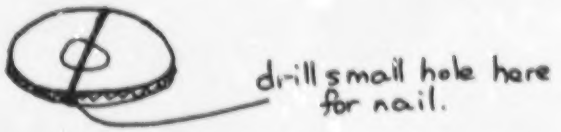



1 crank
7 1/2"
hole
side view
top view
1/2" plywood
drill first; then drive in finishing nail to make pin.
round handle turns on screw through hole in plywood.
hole with pin across slips over end of axle.

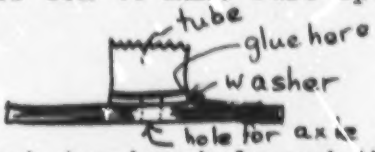
Assemble the two ends of each spool by screwing a wooden washer to a spool-end, with the 1" holes lined up. One washer of each spool must have a pin across for axle groove to grip. Drill a hole across the washer for a finishing nail to be driven in.

Assembly

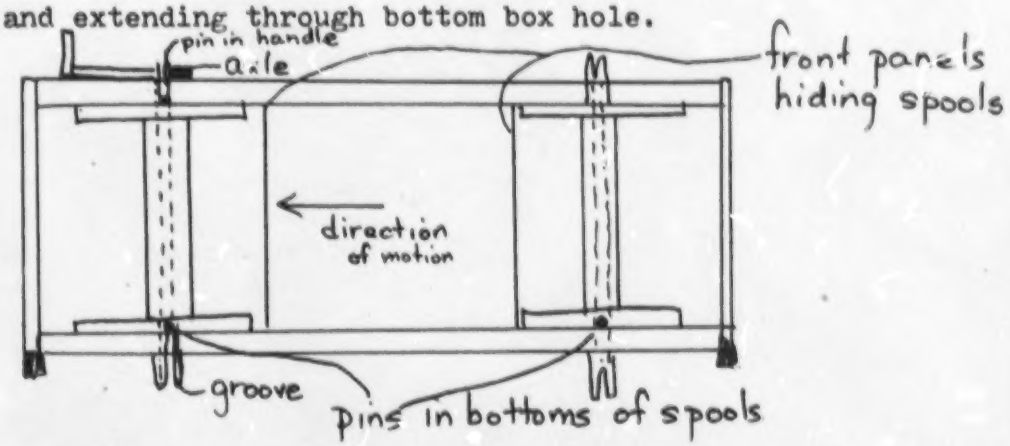




Glue tube 18 3/4 " long around washer. Check length against inside of box to make sure spool will turn freely.



Axle drops through top box hole and through spool, gripping pins and extending through bottom box hole.



Assemble and test for cranking action. Crank can be moved to the other spool axle to reverse the direction.

THE PAPER ROLL

The paper roll is made of shelf paper reinforced at both edges with masking tape. Get or cut an 18" width that fits freely between the ends of each spool. Frame pictures and words to fit the 26" viewing space. One end of the paper roll is taped to the spool tube and wound onto the spool. The other end is taped to the other spool tube.

- **Prepare a Crankie Show**

Discuss and choose, as a class or in small groups, the piece of material that suggests the most interesting focus for a show. Decide what is to be done—e.g., scriptwriting, illustrations, music, acting preparation, etc.; the order in which you will do it; and who will do what. Make sure there is continuous communication between people working on different facets of the show. The show should be a team effort.

- **Hold a Crankie Show**

Invite parents to the classroom for a special evening showing. Introduce the show by explaining how it was made and why the theme of the show was selected.

Alternatively, stage a show for other classes in the school.

IF YOU'RE NEW TO THE CITY: RESOURCES

Addresses of bookstores, publishers, and distributors are listed in the Resources section at the back of this book, if not provided here. An asterisk indicates items suited to the classroom.

PRINTED RESOURCES

1. *Canada's New Immigration Act: A Guide and Critical Commentary.* Published by the Law Union of Ontario, April 1978.

This is a useful, straight-forward explanation of
118 legal terms, with a good brief overview of immigration to Canada. It deals effectively with common myths about immigration and immigration. For your own background. Available: The Law Union, 165 Spandina Avenue, Suite 33, Toronto M5T 2C4. Tel: 869-1368.

2. **Come With Us: Children Speak for Themselves.* (See What Makes Me: Resources. Also listed in the Children's Reading List.)

3. **Got Me a Story to Tell.* (See Families: Resources. Also listed in Children's Reading List.)

4. *Harvest of Concern: Conditions in Farming and Problems of Farm Labour in Ontario.* By Bob Ward. Research Department, Ontario Federation of Labour, September 1974.

We found this a very useful resource in researching the section on farm labor in "Goin' Down the Road." It is very readable, and despite the date, most of its information is still accurate. Available: Ontario Federation of Labour.

5. *Immigrants: A Portrait of the Urban Experience, 1890–1930.* By Robert F. Harney and Harold Troper. Van Nostrand Reinhold, Toronto, 1975.

A picture book with useful text on the settlement of Toronto, the work people did, and the communities they built during those years. The pictures can be used effectively with children. The text is useful background for teachers. Available: most bookstores.

6. *Immigrant Community Files.* Collected and housed at the Cross Cultural Communication Centre.

Information on the immigration, settlement, family patterns, education, workforce, and community profile of different immigrant communities in Toronto. The collection of materials on the East Indian, Black and West Indian, Chinese, Portuguese, and Italian communities are the most complete. Of interest also are the files on immigrant women. Available: on loan from the Cross Cultural Communication Centre.

7. *Internal Migration and Immigrant Settlement.* Published by the Department of Manpower and Immigration in collaboration with the Ministry of State for Urban Affairs, 1975.

A statistical analysis of who has come, from where, to where. A useful teacher reference for this section. Available: Department of Immigration and Employment.

8. **The Last Voyage of the Scotian.* By Bill Freeman. James Lorimer & Co., 1976.

The story of Meg and John Baines, two teenagers from Ottawa who are lured on as crew for a square-rigged ship, loaded with timber and bound for Jamaica in 1873. In Jamaica the ship takes on a load of sugar-cane bound for Liverpool; and from Liverpool, the cargo returning to Canada is immigrants. An exciting story for children reading at a grade 7 and 8 level, providing interesting information about working conditions at the time and the context in which immigration to Canada took place in the latter part of the nineteenth century. (Listed in the Children's Reading List.) Available: Development Education Centre; Longhouse Book Shop; James Lorimer & Co. Publishers, 35 Britain St., Toronto M5A 1R7.

9. *Life Together: A Report on Human Rights in Ontario.* Published by the Human Rights Commission, printed by J. C. Thatcher, Queen's Printer for Ontario, July 1977.

Useful teacher reading. Available: Free from the Ontario Human Rights Commission.

10. **Nadha's Family.* (See Families: Resources. Also listed in Children's Reading List.)

11. *A Seventh Man.* By John Berger and Hean Mohe. Penguin, 1975.

"A book of images and words about the experience of immigrant workers in Europe." Some of the pictures could be used with students in a classroom situation. Available: Development Education Centre, SCM Bookstore.

12. **The Immigrants.* By Gloria Montero. James Lorimer & Co., 1977.

Immigrants speak of their own experiences in adjusting to Canada, in finding jobs, in dealing with government bureaucracies such as Employment and Immigration. Useful in dealing with problems of adjustment and reasons for immigration, and in encouraging children to begin using primary source material. We have included four selections in this section of the curriculum program. There are others that you will find useful. Available: most bookstores.

13. **Through Arawak Eyes Songbook.* Songs and poetry by David Campbell. Published by the Development Education Centre, Toronto, 1975.

A songbook and record by the same name. Themes include the problems faced by recent immigrants from the West Indies, Native People, and David Campbell's native homeland of Guyana. Useful for the classroom. Available: Development Education Centre.

14. *When He Was Free and Young, and He Used to Wear Silks.* By Austin Clarke. Little Brown and Company, Boston and Toronto, 1971.

Short stories about West Indian immigrants in

Toronto. Available: Longhouse Bookshop; most public libraries.

15. **Where We Live: A New Reading Series for Grade 4.* (See full description of the five books in Neighborhood People and Places: Resources.)

In particular, we recommend as complementary to this section: *Marco and Michela*, by Satu Repo et al.; *Cedric and the North End Kids*, by Bill Freeman et al.; and *What's a Friend?* by Satu Repo.

16. **The World of the Classroom.* Compiled by Chris Searle, Writers and Readers Publishing Co-operative, England, 1977.

A curriculum for and by children 12 to 14 years of age. The text describes how current events and the experiences and concerns of the children provided the context and rationale for using songs, stories, research, and, above all, the children's own writing, to grapple with racism. The situation is London's East End, but the methodology is useful for teachers anywhere. Available: SCM Bookstore; Development Education Centre.

AUDIOVISUALS

1. **Be a Good Boy Now* (videotape). 27 minutes. April 1977, Ontario Educational Communications Authority (OECA).

Filmed in Jamaica and Toronto, this tape follows the story of a 15-year-old Jamaican boy on the eve of his immigration to Canada. Could be used in the classroom to stimulate discussion on expectations of the immigrant and difficulties of leaving home. Available: OECA, or through your Board's AV Department.

2. **Between Two Worlds* (film). 19 minutes, color.

A look at the culture shock expressed by young immigrant children attending Toronto public schools. Can be used effectively in the classroom and is suggested as a discussion starter in this section (V) or an activity in Section III. Available: Ministry of Culture and Recreation, Toronto Board of Education.

3. **Charlie Squash Goes to Town* (film). 4½ minutes, color, National Film Board (NFB).

An animated Native comic-strip character, created by Duke Redbird, tells the story of the move from the reserve to the city. You might use this in discussing adaptation problems of migrants to the city. Available: National Film Board.

4. *For Bread and Hope* (slide/tape show). 15 minutes, Scarborough Foreign Mission Society, 1974.

A look at immigration and migration as the movement of poor people in search of jobs (bread) and a better life (hope). Discusses regional underdevelopment, imported labor, and other forces behind migration. Now somewhat dated, but still provides a useful teacher framework for looking at immigration. Available: Cross Cultural Communication Centre.

5. *For What Did I Come to This Country?* (slide/tape show). 15 minutes. Cross Cultural Communication Centre, 1976.

A look at some of the problems which immigrants face when they come to Canada. In particular, the slide/tape examines the culture gap which widens between the home and the school, and the discrepancy between the expectations and the reality of the immigrant experience. Primarily for teacher background. Could be productively used with *Between Two Worlds*, although the former is at a slightly more senior level. Available: Cross Cultural Communication Centre; Ministry of Culture and Recreation; some Toronto school boards.

6. **I Remember Too* (film). 14 minutes, color, Canada, 1975.

Through Chilean immigrant children's stories and drawings the difficulties in leaving home during and after the 1973 political coup and the adjustment to life in Toronto are examined. Excellent for use in the classroom. Available: Development Education Centre; Ministry of Culture and Recreation.

7. **Immigrant Songs* (cassette tape). By David Campbell, produced by David Campbell, 1977, 1978.

12 songs about the Canadian immigrant experience, including "Snows of Canada," "Working Boy," "Sister Livin' in Scarborough," "What the Teacher Said," "Mother in a New Land," "Immigrants' Child." An effective classroom tool to stimulate discussion around issues of immigrant settlement. Available: Cross Cultural Communication Centre.

8. *The Portuguese Community in Toronto* (slide/tape show). 15 minutes. The Cross Cultural Communication Centre in conjunction with Joao Medeiros, 1976.

A look at the Portuguese in Toronto—their housing, schools, community organization, language and social service needs, problems, and community developments. Also discussed are recent and historical Portuguese immigration patterns. Some of the data are slightly dated. Teacher background. Available: Cross Cultural Communication Centre.

9. *See Me Yah.* Videotapes on the newly arrived West Indian child in the downtown school. Produced by the Toronto Board of Education, 1977. (Derived from the Board's Working Papers of 1975, 1976.)

"See Me Yah" is a Jamaican expression meaning that someone is here and would like some acknowledgment. The two tapes most useful as support resources for teacher background in this section are: (a) *West Indian Historical and Cultural Institutions* (20 minutes), and (b) *West Indian Literature* (illustrated by readings and dramatic excerpts, 30 minutes). Available: for viewing—Cross Cultural Communication Centre; for purchase or loan – OECA.

10. *This Business of Immigration* (videotape). 60 minutes, 1973, OECA.

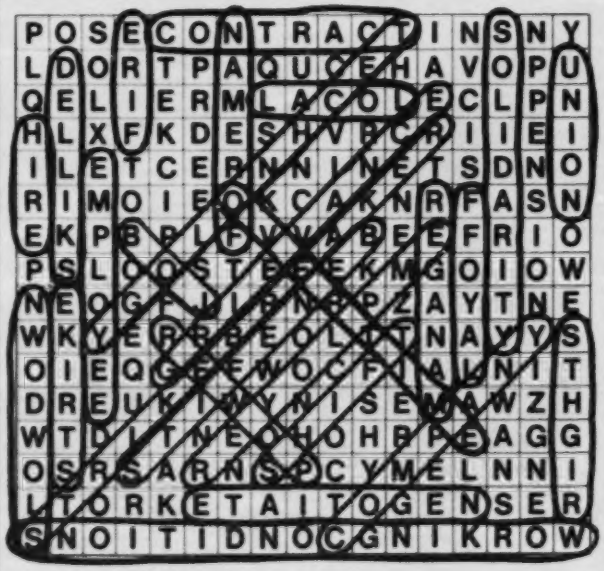
Quite a good, satirical series of dramatizations on Canada's immigration policies, stressing their link with business's need for cheap labor. Useful teacher background. Available: OECA; or through your Board's AV Department.

11. **Through Arawak Eyes*. (Record.) Songs by David Campbell, published by the Development Education Centre, 1975. (See Printed Resources for this section, above.)

120 12. **Venha Connosco* (Come With Us). (See Neighborhood People and Places: Resources.)

13. **We're Just Children* (film). By Nancy Tong, color/B&W, 1977, 10 minutes.

Interviews with people about their perceptions of immigrants, juxtaposed with sequences of immigrant children. A useful resource for discussions about discrimination; what is a "Canadian"? Available: Toronto Board of Education; or Canadian Film-makers Distribution Centre, 406 Jarvis St., Toronto.



(Solution to Work Word Puzzle on page 109)

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RESOURCES

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RESOURCES

Each section of this book offers an annotated list of resources to supplement your own background information and classroom materials for your students. The following is a list of more general materials which give useful overviews, critical analysis, and suggestions.

Since this type of information is subject to frequent changes–as publications, programs, and groups appear and disappear from time to time–it is suggested that the teacher maintain a card file of resources under the main headings of this resource list. While items can be added or eliminated at any time, it might be a worthwhile learning experience for the students to check and update the list each year. (Divide up the responsibility so that no agency or organization gets called by more than one student in search of the same information.) When the index cards have been checked, have the list of Community Places and Programs typed and xeroxed for posting in classrooms or for supplying to individuals in the community.

GENERAL BACKGROUND READING

Interracial Books for Children. Council for Interracual Books for Children, 1841 Broadway, New York, N.Y. 10023, U.S.A.

Provides articles and reviews of current books, examining them for racial and sexual stereotyping. Other books and materials, including lesson plans exploring racism, can be ordered from them. American content primarily, but much of the analysis is useful to apply to Canadian books. Available: Subscription, $8.00 for 8 issues.

Letter to a Teacher. By the Schoolboys of Barbiana, with postscripts by Robert Coles and John Holt. Random House, New York, 1970.

Written by eight poor country school children in Italy, this book addresses the need for changes in a middle-class-oriented school system in Italy. While the geographic context is Italy, the critique has applicability in Canada. Available: SCM Bookroom; Development Education Centre.

Politics of the Canadian Public School. Edited and with an introduction by George Martell. James Lewis and Samuel, Toronto, 1974.

A selection of articles on education which have appeared in *This Magazine*. Topics include school textbooks, teaching children of recent immigrants, "Special Education" for working-class kids. Of particular interest is the Park School Community Council brief, "Downtown Kids Aren't Dumb: They Need a Better Program." Available: SCM Bookroom; Development Education Centre; Longhouse Book Shop.

This Magazine. 3 Church St., Suite 401, Toronto, Ont. M5E 1M2.

A bimonthly Canadian magazine advancing critical views on education, culture, and politics. Two articles of particular interest: "What Is Being Taught Besides Reading when Reading Is Being Taught," March/April, 1977; "Take Me to Your Reader," review of the new ZZZZZZZZap books published by Fitzhenry and Whiteside, July/August, 1977. Each issue has useful articles on education issues. Available: Subscription, $4.50 for 6 issues; sold singly at SCM Bookroom and the Book Cellar.

Working Teacher. By the Working Teacher Educational Society, Box 46534, Postal Station "G," 3760 West 10th Ave., Vancouver, B.C. V6R 2G0.

A new quarterly magazine which offers analytical articles on such important issues as literacy, testing, the role of teacher federations, and working-class curriculum. Each issue provides classroom ideas which aim at developing children's critical skills. Available: Subscription, $5.00 for individuals; $8.00 for institutions.

Working with Kids: Creative Communication. By Anne W. Millyard, Rick Wilks, Annick Press, Toronto, 1978.

A useful little book which describes approaches for getting kids to talk about themselves and with each other. Includes materials and suggestions. Available: Books by Kids.

CHILDREN'S READING LIST

The following is a selected list of books for children's reading to supplement the *City Kids' Book* program. Some of these titles are also listed in the Resources at the end of each section. Here they are brought together to facilitate your attempts to encourage the children's extra reading. You can give this list to the school librarian, and encourage the librarian to have as many of the books on hand as possible; also you can check the local public library to find out which titles on the list are available there. If at all possible, have these books available in the classroom for the children to read, at the time you are using the program.

BOOKS FOR CHILDREN BY CHILDREN

At School Today. By Accabre Huntley, introduction by Andrew Salkey. Bogle-L'Ouverture Publications, England, 1977.

A book of poems by 9-year-old Accabre Huntley about her immediate world of family, friends, and school. The poems reflect the strong self-image of a child who is black, proud, and very much aware of what goes on around her. Available: Third World Books and Crafts.

Come with Us: Children Speak for Themselves. Coordinated by Nomi Wall and Judy McLard. Women's Educational Press, Toronto, 1978.

This wonderful book of observations and accounts by children from ages 9 to 13 is organized around themes complementary to this curriculum program—"Why We Came and Where We Came From," "Streets and Schools," "Work," "Racism," "We See Ourselves." Pictures in the book are also by children. Materials from the book could be used in conjunction with any of the sections in the *City Kids' Book* program. Available: Toronto Women's Bookstore; Children's Bookstore; Longhouse Book Shop.

Girls Will be Women. Edited by Betty Nicherson. Published by All About Us, 1975.

A selection of poetry, prose, and art by children 6 to 18 years of age. Available: Children's Bookstore; All About Us.

Got Me A Story to Tell: A Multi-Ethnic Book—Five Children Tell About Their Lives. By Sylvia Yee and Lis Kokin from taped interviews; photographs by Neil Miller et al.; drawings by children. St. John's Educational Threshold Center, California, 1977.

Although American, the information about how different people came to be living on this continent, and what their experiences as immigrants have been, is useful. Serves also as a prototype of what kids can produce about their own lives. Available: Toronto Women's Bookstore.

I Heard a Scream in the Street: Poetry by Young People in the City. Selected by Nancy Larrick. Dell Publishing, 1970.

Some powerful poetry by children about a variety of experiences in living in the city. Some of the poems have been used in our program (in Sections I, II, III). Available: Children's Bookstore.

Making Waves: Stories and Poems by Kids for Kids. Edited by Anne Mayard and Rick Wilkes. Published by Books by Kids, 1976.

Poems, prose, and illustrations are all by children. Useful for stimulating children to write about themselves. Available: Toronto Women's Bookstore; Children's Bookstore.

BOOKS FOR CHILDREN BY ADULTS

Books by Judy Blume. Several titles which will probably be in your school library are: *Tales of a Fourth Grade Nothing; Then Again, Maybe I Won't; Otherwise Known as Sheila the Great; Are You There God? It's Me Margaret; It's Not the End of the World.* These are books that many of your students may be familiar with. You can use them to draw out discussions of feelings and of peer relationships (Section I). *It's Not the End of the World* is good extra reading for the Families section (III).

Bubbles. By Eloise Greenfield. Drum and Spear Press Inc., 1972.

James learns to read and wants to share the news with his mother, but she has to leave for work. It is at a grade 2 reading level, but provides an interesting supplement to the section on families (III). Available: Third World Books and Crafts.

Canada's Story in Song. By Edith Fowke and Alan Mills. Gage, Toronto, 1960.

Just what the title suggests. Some good songs about work and about immigrating to Canada. While technically this is not a book for children to use by themselves, a few curious ones may be encouraged (by the songs in our curriculum program) to do their own musical research. A record with the same title is also available. Available: Longhouse Book Shop; most public libraries.

Carworker. Text by Sarah Cox, photographs by Robert Golden. Kestrel Books, published by Penguin Books Ltd., England, 1975.

This is one of a series of books about the work people do. Others include *Hospital Worker, Farm Worker*, etc. They are well-illustrated with good photographs and readable text, describing the types of jobs and conditions of work. However, the locale is definitely England, and a few of the specifics of job conditions are different in Canada. Available: Children's Bookstore.

Eliza's Daddy. By Ianthe Thomas. Harcourt Brace Jovanovich, New York, 1976.

Eliza's father lives with his new family after he and Eliza's mother have separated. Grade 3 reading level (approx.). Useful reading along with the Families section (III). Available: Children's Bookstore.

I'm Like Me: Poems for People Who Want to Grow Equal. By Siv Widerberg. Feminist Press, New York, 1968.

Some of the poems from this book are included in our program, in Sections III and IV. There are others that you will like. Available: SCM Bookstore; Toronto Women's Bookstore; Children's Bookstore.

J.T. By Jane Wagner. Dell Publishing, 1969.

The story of a 10-year-old boy, living with his mother, who steals a car radio, and whose closest friend is a cat named Bones. Grade 4 reading level. Excellent for Sections I and III. Available: Children's Bookstore; Third World Books and Crafts.

The Last Voyage of the Scotian. By Bill Freeman. James Lorimer & Co. Toronto, 1976.

The story of Meg and John Baines, two teenagers from Ottawa who are lured on board as crew for a square-rigged ship that is loaded with timber and bound for Jamaica in 1873. In Jamaica the ship takes on a load of sugar-cane bound for Liverpool, and in Liverpool, the cargo returning to Canada is immigrants. An exciting story for children reading

at a grade 7 and 8 level, providing interesting information about working conditions at the time and the context in which immigration to Canada took place in the latter part of the nineteenth century. Available: Development Education Centre; Longhouse Book Shop; James Lorimer & Co., Publishers.

Little-Miss-Yes-Miss. By Yvonne Singer. Kids Can Press, 1976.

Cicely has just arrived in school from Jamaica and finds it difficult to make friends. About grade 4 reading level. Good for Sections I or V of this unit. Available: Children's Bookstore; Toronto Women's Bookstore.

Mommy Works on Dresses. By Louise de Grosbois et al., translated by Caroline Bayard. Design and layout by the Women's Press, Toronto, 1977.

This book explains the work involved in making dresses in a factory. While the format may suggest reading for an earlier grade, the concepts are of interest to a child in grades 5 and 6. Available: Toronto Women's Bookstore; Children's Bookstore.

Nahda's Family. By Madeline Blakeley, photographs by Jeremey Finlay. Adam & Charles Black, London, 1977.

A sensitive descriptive account, in the first person, of 12-year-old Nadha Tasneem Chaudry. It is unselfconscious and warm, with useful information about the religious and cultural background of her family. Available: Children's Bookstore.

The Planet of Junior Brown. By Virginia Hamilton. Collier Books, 1971.

A novel centring around the friendship of Buddy Clarke, a homeless child who lives in deserted city buildings, and Junior Brown, an overweight, overprotected musical prodigy. Grades 6 to 8 reading level. Might prove interesting reading for some children in conjunction with Sections I and II. Available: Children's Bookstore.

The Sandwich. By Ian Wallace and Angela Wood. Kids Can Press, Toronto, 1975.

Vincenzo Ferrante lives with his father, sister, and grandmother. Eating lunch at school for the first time presents him with some problems. Grades 2 to 3 reading level. Good supplement to Sections I and III. Available: Children's Bookstore; Toronto Women's Bookstore; Longhouse Book Shop.

The Shantymen of Cache Lake. By Bill Freeman. James Lorimer & Co. Toronto, 1975.

The story of a brother and sister who worked in a lumber camp in the Ottawa Valley in the 1870s. Their father has been killed and there is tension between the foreman and the workers over the formation of a union. Useful for the discussion of unions in the Work section, as well as interesting reading for kids. Grade 7 and 8 reading levels. Available: Longhouse Book Shop; James Lorimer & Co. Publishers; Development Education Centre.

Stone Soup. Retold by Carol Pasternak and Allen Sutterfield. Canadian Women's Educational Press, 1974.

A class of children draws on its parents and community people for a unique project. Gathering foods for the soup teaches the children and their teacher more about each other and their cultures. Grades 4 and 5 reading levels. You might want to use it in conjunction with Sections II and III of this program. Available: Children's Bookstore; Toronto Women's Bookstore; Longhouse Book Shop.

Where We Live: A New Canadian Reading Series for Grade 4. Published by James Lorimer and Company, Toronto, 1978.

Five books in this series are available so far, all of which are good reading for children of this age:

☐ *Marco and Michela.* By Satu Repo with Guiliana Colalillo and Vincenzo Pietropaolo, photographs by Vincenzo Pietropaolo./Marco and Michela are children of Italian immigrant parents living in Toronto. Their father is a bricklayer and their mother works in a clothing factory. Nonna, their grandmother, also lives with the family and looks after them while their parents are working. In doing a school project, Marco learns a great deal about the work his father does and about his experiences in immigrating to Canada.

☐ *The Golden Hawks.* By Paulette Jiles, photographs by Ursula Heller./The Mallot family has recently moved from a downtown neighborhood into a suburban housing development called Maple Valley Estates. Mr. and Mrs. Mallot both work so that they can pay for their new home, and the whole family has problems adjusting to their new surroundings.

☐ *Cedric and the North End Kids.* By Bill Freeman, photographs by Lutz Dille./Cedric has just arrived from Jamaica to join his parents in Hamilton, where his father had found a job in a steel mill and his mother works in a hospital. Life in Canada is sometimes bewildering for Cedric, but gradually he becomes one of the North End kids.

☐ *About Nellie and Me.* Two stories by Barry Dickson and Seonida; photographs by Paul Craven./"A Home for Nellie" is set in a public housing project. Sharon lives in a high-rise apartment with her mother and a younger brother, Joey. In the course of the story she tries to change the "no pet" rules to help her older friend, Mrs. Davis. "About Clocks, Candies, Bullies and Me" is set in a downtown apartment building where Billy lives alone with his mother. His brother is home on a visit from training school, and his father may return to live with the family.

☐ *What's a Friend?* Story by Satu Repo, photographs by Lutz Dille and Edwin Gailits./Fernanda

is excited when Emily moves into her downtown Portuguese neighborhood. Although Emily, with her blonde hair and blue eyes, is the "real" Canadian friend Fernanda has dreamed about, her presence causes tensions between Fernanda and her other friends over what it means to be a friend.

Available: All of these books are at present being distributed by Belford Books. Single copies are available at Longhouse Book Shop.

MATERIAL RESOURCES AVAILABLE IN TORONTO

BOOKSTORES, PUBLISHERS, AND RESOURCE CENTRES

With two exceptions all the places listed in this section are in Toronto.

All About Us
Box 1985
Ottawa, Ont. K1P 5R5
Collects and publishes books of poetry, prose, and artwork by children 6 to 18 years of age.

Books by Kids 221-4802
23 Homewood Ave.
Willowdale, Ont. M2M 1K1
Publishes books of poetry and prose written by children.

Canadian Association in Support 964-0169
of Native People 964-0169
16 Spadina Road
Toronto, Ont. M5R 2S7
Excellent resource library on Native Peoples. Monthly bulletin available. Has produced 9 books, written for primary and junior grades, that deal with contemporary native issues.

Canadian Women's Educational Press 922-9447
280 Bloor St. West
Toronto, Ont. M5S 1W1
Publishes books on women's issues and some books for children. Of particular interest will be *Come With Us: Children Speak for Themselves*, a compilation of prose, poetry, and artwork of Toronto children.

Children's Bookstore 922-2074
108-A Avenue Rd.
Toronto, Ont. M5R 2H3
Has a large selection of children's books and records.

Cross Cultural Communication Centre 653-2223
1991 Dufferin St.
Toronto, Ont. M6E 3P9
Resource centre housing audiovisual and printed materials on immigrant communities in Toronto, immigration, racism, the background of immigrant children in Toronto schools, and related curriculum materials. Printed materials may be borrowed, and audiovisuals rented at a minimal charge.

Development Education Centre 964-6560
121 Avenue Road, 2nd floor
Toronto, Ont.
Excellent reference library and book distribution centre on issues of development and underdevelopment. Important source of background material for Section IV of this program.

Kids Can Press 534-3141
585½ Bloor St. West
Toronto, Ont.
Publishes books for children (K to 8) which reflect life in downtown communities.

Learnexs Press 598-4931,
155 College St. Ext. 682
Toronto, Ont. M5T 1P6
Publishes a very useful directory of community resources, as well as kits for classroom projects.

Longhouse Book Shop 921-9995
630 Yonge St.
Toronto, Ont. M4Y 1Z8
Specializes in Canadian books, publications, and magazines, including a general selection of children's books.

Miles for Millions Development
Education Program 967-1966
253 Spadina Rd.
Toronto, Ont. M5R 2V3
Good source of material on women and family studies, and on the background of students from Third World countries, for teacher information. Also produces *Rafiki*, a magazine with ideas for the classroom on these issues.

Municipal Reference Library 928-5357
City Hall
Toronto, Ont. M5H 2N1
A good source of materials about the community. Provides a fast telephone service for specific information, and reasonably priced photocopying of Metro Toronto area documents.

Ontario Federation of Labour
Resource Centre 441-2731
15 Gervais St.
Suite 202
Don Mills, Ont.
Useful source of information on work and the history of the Canadian labor movement. Has produced curriculum materials for high schools, and is helpful if you want to locate or verify information.

Ontario Human Rights Commission 965-6841
400 University Ave.
Toronto, Ont. M7A 1T7
Useful source of information, on discrimination in housing, jobs, etc., for Section V.

SCM Bookstore (Student Christian Movement) 979-9624
333 Bloor St. West
Toronto, Ont. M5S 1W7

Good source of many of the adult as well as children's books listed in this guide.

Teaching Aids Department
Toronto Board of Education 598-4931
155 College St.
Toronto, Ont. M5T 1P6

Photographic equipment for projects suggested in this unit can be borrowed through this department. Similar departments exist in the Scarborough, Etobicoke, North York, East York, and York Boards of Education as well.

Third World Books and Crafts 597-0024
748 Bay St.
Toronto, Ont. M5G 1N6

Excellent source of materials on the Caribbean. Some children's books.

Toronto City Hall Archives 367-7046
New City Hall
Toronto, Ont.

These archives contain a reference library concerned with the history of Toronto, including photographs, maps, and City of Toronto assessment rolls since 1834. An important source of information for research projects about the community.

Toronto Women's Bookstore 922-8744
85 Harbord St.
Toronto, Ont. M5S 1G4

Good selection of children's books as well as background information on issues important to women.

Writers and Readers Publishing Cooperative
14 Talacre Road
London, NW5 3P3, England

Good source of progressive books on current social issues. Some of their materials, notably Chris Searle's books, are distributed in Toronto through SCM Bookstore or the Development Education Centre.

AUDIOVISUAL DISTRIBUTION AND RESOURCE CENTRES

Canadian Association in Support of Native Peoples 964-0169
16 Spadina Road
Toronto, Ont. M5R 2S7

Filmstrips, records, slide/tape shows on Native issues, including land claims. Borrowable with membership in the Association.

Cross Cultural Communication Centre 653-2223
1991 Dufferin St.
Toronto, Ont. M6E 3P9

Slide/tape shows, cassette tapes, videotapes. Can be viewed free of charge at the Centre. Rental charge if taken outside the Centre.

Development Education Centre Films 964-6901
121 Avenue Rd., 2nd Floor
Toronto, Ont. M5R 1A7

Film catalogue available. Rental fee for both films and slide/tape shows.

Metropolitan Toronto Film Library 928-5187
789 Yonge St.
Toronto, Ont.

There is also a branch in each borough which distributes films. Catalogue available. Teachers may borrow films through their school boards.

Ministry of Culture and Recreation 965-0283
77 Bloor St. West, 5th Floor
Toronto, Ont. M7A 2R9

Catalogue available. Films and slide/tape shows can be borrowed free.

National Film Board of Canada 369-4093
1 Lombard St.
Toronto, Ont. M5C 1J6

Film catalogue available. Lends films free. Book well ahead of time. An education officer can sometimes assist in the use of films in the classroom.

Ontario Educational Communications Authority (Channel 19) 484-2610
2180 Yonge St.
Toronto, Ont. M4T 2T1

Videotapes can be purchased. Phone for a purchase order, or order through the AV Centre of your Board of Education.

Ontario Federation of Labour Resource Centre 441-2731
15 Gervais St., Suite 202
Don Mills, Ont.

Will send a free labor film list.

DIRECTORIES

Directory of Community Services in Metropolitan Toronto. Published by the Community Information Centre of Metropolitan Toronto, 1977.

The most complete directory of community facilities in Metro Toronto. A good source of information for Sections II, III, and V in particular. Monthly update sheets also available. Available: Community Information Centre of Metropolitan Toronto.

Directory of Community Groups in Ontario. Published by the Ontario Ministry of Culture and Recreation, 1976.

A regionally grouped, selective list of neighborhood associations in Ontario. Useful for Section II of the unit. Check addresses (directories date quickly). Available: Ontario Ministry of Culture and Recreation.

Learnexs Directory: A Directory of Learning Resources for Metro Toronto, 4th Ed. Assembled by editors of Learnexs Press, February 1976.

A useful directory for all five sections of the

unit. Check addresses and phone numbers. Available: Learnexs Press.

A Resource Handbook: Audiovisual Materials Related to Multicultural Race Relations. School/Community Relations Department, Area 4, Toronto Board of Education, November 1977.

A comprehensive, annotated listing of audiovisuals available in Toronto, organized under theme headings. Particularly useful in pinpointing resources suitable for Sections III and V of this program. Available: School/Community Relations Dept., Toronto Board of Education.

COMMUNITY PLACES AND PROGRAMS

What follows is a selective—*not* comprehensive—list of groups working in and with the Toronto community. It is designed to give you an idea of the types of organizations that exist, and to provide you with a reference should you want (a) information about such organizations in your own community, (b) general information about the kinds of services such groups provide, (c) a speaker to discuss a particular issue or type of community work.

In Sections II–V of this program there are activities which encourage children to explore their communities and the actions that people are taking to change their environment. We feel that people from the community are essential resources in such discussions. Please refer also to the list of directories above, in particular the Directory of Community Services in Metropolitan Toronto. This is an especially important reference for updating addresses and telephone numbers for community groups.

This list is organized around 10 topics: the arts, daycare, employment, food, health, housing, immigrants, information, law, women.

THE ARTS

Creative Artists in the Schools
Program, Ontario Arts Council 961-1660
151 Bloor St. West, Suite 500
Toronto, Ont. M5S 1T6

A program that provides artists, skilled in a variety of mediums, to work with the teacher in defining a suitable creative arts program. Such a project must run for a minimum of five days, with the intent of maximally involving the children. Two of the testing teachers of the *City Kids' Book* materials successfully utilized this program as an important supplement to the section *What Makes Me?* The Ontario Arts Council pays 80% of costs; the school or board must pay the other 20%.

Inner City Angels 598-0242
Scadding House
6 Trinity Square
Toronto, Ont. M5G 1B1

Can send artists and artisans to work with elementary school children in the Toronto public and separate schools. Programs, planned with the teacher, usually run for 10 weeks, one half-day a week, depending on the project. Most Toronto schools have a representative through whom contact can be made with this group.

Live Multicultural Music and Artists
in the Schools 964-1513
26 St. Joseph Street
Apt. 209
Toronto, Ont.

This organization can present a program of songs, rhythm instruments and movement for primary, junior, intermediate, and senior grades. The program encourages participation, appreciation of the contributions of various cultures, and growth in language as well as music skills. Suggestions for followup programs are provided. Contact person for the organization is Bluma Schonbrun.

Mariposa in the Schools 363-4009
525 Adelaide St. E.
Toronto, Ont. M5A 3W4

This group will conduct folk music workshops in schools. They can focus on traditions of folk music in numerous cultures; worksongs; songs about migration to Canada. Useful particularly for Sections IV and V of this program. There is a fee, payment of which you can perhaps negotiate with your school or board of education.

DAYCARE

Umbrella Central Daycare Services 461-0958
361 Danforth Ave.
Toronto, Ont. M4K 1C2

Works to coordinate the services of non-profit daycare centres. Provides immediate services to such centres, and does extensive referral (of people wishing daycare) to local daycare centres. Serves all of Metropolitan Toronto. Call them if you wish to find out what non-profit daycare centres operate in your school community. There is one consultant who may be willing to come and speak about the need for daycare and how residents of a community can organize a daycare centre.

As well, you might contact any one of the four community colleges in Metro Toronto which have departments of Early Childhood Education. They are: George Brown College, Centennial College, Seneca College, and Humber College.

Day Nurseries Department 965-5095
Ministry of Community and Social Services
700 Bay St., 12th Floor
Toronto, Ont. M4B 1K6

Can help provide speakers on the issue of daycare.

EMPLOYMENT

A handful of community employment centres operate in the city of Toronto. No umbrella organization exists, but the Community Information Centre would be able to tell you if there is an employment centre in your area.

Parkdale Jobs Office 532-6678
1257A Queen St. West
Toronto, Ont.

Assists people in the Parkdale area in locating jobs. Provides information and job-search skills.

Times Change 534-1161
932 Bathurst St.
Toronto, Ont.

Assists women from a wide variety of backgrounds in locating jobs. Serves the entire Metro area. Staff of this Centre can often speak to classes or groups about women and employment.

Trigger Youth Employment Centre 366-4206
371 King St. West
Toronto, Ont. M5V 1K1

Helps find full- and part-time jobs for out-of-school youth. Can refer young people to related social services.

Unemployment Help Centre 531-3585
853B Bloor St. West
Toronto, Ont. M6G 1M3

Provides help with Unemployment Insurance (UIC) claims. Can sometimes provide speakers about the issue of unemployment.

FOOD

Karma Cooperative Incorp. 534-1470
739 Palmerston Ave.
Toronto, Ont. M6G 2R3

This food co-op is one of the best established in the city. They have an education committee which can provide speakers.

Toronto Federation of Food Co-ops 532-8000
739 Palmerston Ave.
Toronto, Ont. M6G 2R3

This umbrella organization can provide pamphlets on the concept of food co-operatives, and can tell you whether there are any of its members in your community.

HEALTH

There are several health centres in the city. Call the Community Information Centre for information on one in your area. We have included one here because of its emphasis on community education.

Hassle Free Clinic 922-3323
2 Homewood Ave.
Toronto, Ont. M4Y 2J9

A free medical centre dispensing medical information over the telephone as well as on the premises. Staff will speak to groups and classes about various aspects of health and community health care.

HOUSING

Federation of Metro Toronto Tenants Association 364-1486
165 Spadina Ave., 3rd floor, Suite 26
Toronto, Ont. M5T 2C4

Helps to organize and co-ordinate tenants' associations in the Metro area. Can provide information about tenants associations in your area and the educational activities of these associations.

Cooperative Housing Federation of Toronto 598-1641
299 Queen St. West, Suite 501
Toronto, Ont. M5V 1Z9

This is a consulting development group offering educational services to new and established co-op housing groups. They provide brochures on the concept of cooperative housing.

IMMIGRANTS

The following is a selective list of centres which provide immediate services to immigrants. The services usually include family counselling, assistance in filling out government documents, translation services, advocacy services, and sometimes assistance in legal, employment, and housing matters. They invariably operate on shoestring budgets, and have few staff to spare for speaking to groups. However, they can often provide advice over the telephone, or suggest where information can be found. They are an invaluable resource if your children wish to interview staff members about problems of settlement and adjustment. Many of these groups serve specific immigrant communities.

Arab Community

Arab Community Centre 922-6776
175 St. Clair Ave. West
Toronto, Ont. M4V 1P7

Chinese Community

University Settlement House 598-3444
23 Grange Rd.
Toronto, Ont. M5T 1C3

Chinese Interpreter and Information Services 598-2022
58 Cecil St.
Toronto, Ont. M5T 1G6

Woodgreen Community Centre 461-1168
835 Queen St. East
Toronto, Ont. M4M 1H9

East Indian Community

Indian Immigrant Aid Services 651-1400
9 Boon Ave.
Toronto, Ont. M6E 3Z2

Greek Community

Greek Community Centre 469-1155
765 Pape Ave.
Toronto, Ont. M4K 3T2

Italian Community

Italian Immigrant Aid Society 652-1033
1215A St. Clair Ave. West
Toronto, Ont. M6E 1B5

Costi Italian Community Education Centre 366-7991
70 D'Arcy St.
Toronto, Ont. M5T 1K1

Portuguese Community

St. Stephen's Community House 925-2103
91 Bellevue Ave.
Toronto, Ont. M5T 2N8

St. Christopher House 364-8456
84 Augusta Ave.
Toronto, Ont. M5T 2L1

West End YMCA (Young Men's Christian Association) 536-1166
931 College St.
Toronto, Ont. M6H 1A1

Spanish Community

Centre for Spanish-Speaking People 533-8545
582A College St.
Toronto, Ont. M6G 1B3

Latin American Community Centre 745-6239
9 Milvan Dr., Unit 9
Weston, Ont. M9L 1Y9

West Indian Community

Black Education Project 461-6318
175 Hampton Ave.
Toronto, Ont. M4K 2Z3

Harriet Tunman Youth Centre 654-4203
Shirley St. Public School
38 Shirley St.
Toronto, Ont.

Other

Immigrant Women's Centre 924-7161
348 College St. West
Toronto, Ont. M5T 1S4

INFORMATION

The primary function of information centres is to provide information about community services and referrals to the appropriate resources. Some also offer a variety of other services, including translation, counselling, and other assistance. The one referred to so often in this listing of community places is:

Community Information Centre of Metropolitan Toronto 863-0505
110 Adelaide St. E.
Toronto, Ont. M5C 1L1

Serves the whole of Metropolitan Toronto. Maintains up-to-date information about a wide range of community services and assists people in making quick contact with appropriate organizations. Service is available in several languages.

The following centres, are listed geographically, and have detailed information about local services and activities in their areas. At many centres, languages other than English are spoken. These are extremely important resources to consult concerning any community research projects—in particular, the research project on community organizations at the end of the section on families (III).

City of Toronto

Bloor Bathurst Information Centre 531-4613
1006 Bathurst St.
Toronto, Ont. M5R 3G8

Additional services at this centre include legal assistance, an income-tax clinic, and emergency translation services for Spanish- and Portuguese-speaking people.

Neighbourhood Information Post 924-2543
265 Gerrard St. E.
Toronto, Ont. M5A 2G3

Parkdale Community Information Centre 532-7939
1303 Queen St. West
Toronto, Ont. M6K 1L6

East York

Neighbourhood Information Post 698-1626
81 Barrington Ave.
Toronto, Ont. M4C 4Y9

Additional services at this centre include legal aid, registry of rooms, daycare, etc. Languages available—Hindi, Urdu, Sugerati, Maltese, Italian.

Thorncliffe Information Post 423-3322
45 Overlea Blvd.
Toronto, Ont.

Additional services include emergency driving in the neighborhood, and a registry for sitters and daycare.

Etobicoke

Action Service Contact Centre 255-5[illegible]2
185 Fifth St.
Etobicoke, Ont. M8V 2Z5

Serves area south of the Queensway. Additional services include legal aid; debt, budget, and credit counselling; child-care registry.

Rexdale Community Information
Directory 741-1553
1530 Albion Rd.
Rexdale, Ont. M9V 1B4

Serves area north of Highway 401. Additional services include legal aid, credit and debt counselling, counselling for Indian immigrants, Italian outreach.

North York

Link Information and Referral Service 223-9729
130 5126 Yonge St.
Willowdale, Ont. M2N 5N9

Additional services include registry for baby sitters and for teenage odd jobs; legal aid; emergency volunteer drivers.

Scarborough

Information Scarborough 431-2244
545 Markham Rd.
Scarborough, Ont. M1H 2A1

Includes legal aid, family doctor referral service. Languages—German, French, Polish.

Information Agincourt 293-1818
3333 Finch Ave. E.
Agincourt, Ont. M1W 2R1

Serves area bounded by Highway 401, Steeles Ave., Victoria Park Ave., Markham Rd.

York

Dufferin/Eglinton Information Centre 789-4394
636 Glenholme Ave.
Toronto, Ont. M6E 3G9

Additional services include special assistance to the Italian and West Indian communities.

LAW

There are relatively few community legal centres. In many cases, legal aid is informally incorporated into the many other things which community information centres and immigrant services provide. We have indicated one community legal clinic and a community education clinic on legal issues.

Parkdale Community Legal Services 531-2411
1267 Queen St. West
Toronto, Ont. M6K 1L5

Provides legal assistance for residents (of the area bounded by Ossington Ave., High Park Ave., Bloor Street, Lake Ontario) who cannot afford a lawyer, in such fields as family law, landlord-tenant, welfare, workman's compensation, and immigration law. The group also assists and works with other community organizations, in community legal education and law reform. A community education director can sometimes arrange speakers.

Community Legal Education Ontario 363-0466
(formerly Toronto Community Law Program)
111 Queen St. E., Suite 310
M5C 1S2

Focusses on community legal education. Makes booklets available concerning various aspects of law. Will provide speakers for the classroom. Their book, *Youth and the Law*, has been successfully used at the grade 6 level.

WOMEN

A few resource centres on women's issues exist in Toronto. To locate services for women, there is a Toronto Women's Yellow Pages, which you can purchase at many places, including the Toronto Women's Bookstore. One central place you can call for referral to particular services is:

The Women's Information and
Referral Line 925-1154
15 Birch Ave.
Toronto, Ont. M4V 1E1